

VUE Weekly

EDMONTON'S URBAN VOICE



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Shaw me the money • *Bringing Out the Dead* • Wendy Wacko



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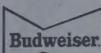


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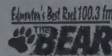
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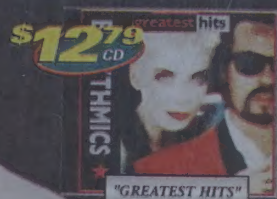
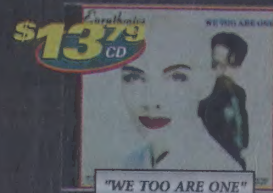
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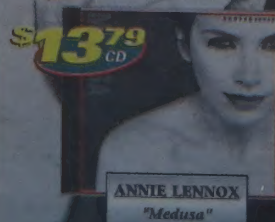
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Three dollar BILL

BY RICHARD BURNETT

The October Crisis

Last week was rough. It kicked off at Montreal's famed Black and Blue circuit party at Olympic Stadium, where water was \$4.50 a fucking bottle.

Then, on Monday, October 11, during U.S. National Coming Out Day and on the eve of the first anniversary of Matthew Shepard's death, jury selection began in the murder trial of Aaron McKinney. Russell Henderson, the other man charged in Shepard's murder, pled guilty last April to kidnapping and felony murder charges, and is currently serving two consecutive life prison terms. McKinney, meanwhile, faces the death penalty.

I say let McKinney fry.

Then, just when I thought I'd seen it all, I discovered that October

is—wait for it—Gay History Month. Yes, baby, you read right: Gay History Month—in October. Funny, I thought we'd celebrated gay history worldwide each June for the last 30 years, commemorating the NYC Stonewall Riots.

So, being the Gemini that I am, I embarked on a search-and-destroy mission to uncover who cooked up this hot dish of schmaltz.

Turns out St. Louis, Missouri high-school teacher Rodney Wilson declared October Gay History Month six years ago so that students could learn about gay and lesbian history, though I still fail to see why this can't be better done at the beginning of June.

I care little that October is the anniversary of the 1979 and 1987 U.S. National Marches on Washington, D.C. For starters, I'm Canadian. Another 95 per cent of the world's population—which officially topped six billion last week—isn't American either.

So the U.S. national marches are nothing next to the year-round, continuing struggle for civil rights worldwide, following centuries of work in the trenches by gays and lesbians

whose names and stories were forgotten long before there ever was an AIDS crisis.

Now, here it is: Gay History Month and—in partnership with the Gay and Lesbian Alliance Against Defamation—the Gay.com Network has launched a month-long series of daily biographies of famous (mainly American) gays and lesbians, everyone from Gianni Versace (Oct. 2) to Sandra Bernhard (Oct. 7), George Michael (Oct. 12) to—hah!—Ani DiFranco (Oct. 16), Rock Hudson (Oct. 4) to Ellen DeGeneres (Oct. 24), and Martina Navratilova (Oct. 18) to Joan Jett (Oct. 29). All fabulous fags and dykes, to be sure, but few of them are the stuff of history.

Gay.com co-founder Mark Elderkin, in a press statement, concedes that "no list will ever be perfect" but, he concludes, "If we do our jobs right, every day we will start at least one person thinking about the ways that gay people have improved lives, shaped thought and even changed the world. That is a lasting contribution."

Granted. Still, I fervently believe we would be better off fusing Gay

SEE PAGE 12



BY DAVID DICENZO AND JOHN TURNER

This week, Vue press-box figures John and Dave examine a rarity: an Oiler win in which they scored five goals! Edmonton's 5-4 victory over a solid Los Angeles Kings team last Saturday (thanks to first-time Oiler Dan Cleary) showed that this team has it what it takes to make some noise in the West—they just gotta keep it up.

Kings ransomed

John: After a couple of lousy games at home, the Oil came up with their best effort of the year against the Kings. Is it a coincidence that the game wasn't televised?

Dave: You really harp on that TV thing, don't you?

John: Yes. And, unlike the many times last year when Edmonton gave up the first goal at home, they managed to come back and score the next two. They never trailed again, and they surprised me by getting more than 15 shots on net. Full credit to L.A. for fighting back after trailing by two goals twice to keep the game entertaining.

Dave: Yeah, what a great win—Los Angeles looks pretty tough this year, with Luc Robitaille lighting it up, Glen Murray getting a hat trick versus the Oil and Rob Blake menacingly patrolling the blue line. I was impressed with Edmonton's ability to contain—or should I say, limit—the

Kings, especially considering L.A. started off with some great scoring chances. The Oilers did put up some massive shot totals, which caught me (and everybody in the shot pool) off guard. And kudos to Dan Cleary, scoring two in his first whirl as a member of the Oil.

A bright Cleary day

John: Both of Cleary's goals were goal-scorer's goals—especially the first, a wrap-around which he shelved past Stéphane Fiset. A friend of mine who works at Overtime knew it was Cleary's first time in the lineup but didn't know who had scored, and casually asked him how it went. Cleary said it went well. My friend then asked if he'd gotten enough ice time. Cleary said yes, he had. It's interesting that he never mentioned anything about his goals. I hope he's rewarded for that modesty in the future.

Dave: That's nice to hear—and boy, you know an awful lot of people who work in bars. Cleary worked hard and had a fantastic game, notching the game-winner to boot. His effort on Saturday is what we'd like to see from some of the vets. And how about Ryan Smyth?

John: I bet he's glad he didn't decide to let the rust accumulate during training camp.

Dave: Smyth's having an incredible season so far, and I think it's safe to say that coming to camp without yet having a contract was a solid move. He's in shape, skating well and brimming with confidence. You can see it in his face as he roams the ice, following the puck into corners and then strategically placing himself in front of the net to bang home rebounds. He'll flirt with 35 to 40 goals this year—that's a DDC gua-ran-tee. ☺

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Your VUE

Just when you thought it was over...

I just read your latest installment in the Rantin' Raver saga, in which you published several of his e-mails to Keith Rubuliak ["The PLUR thickens," Your Vue, Oct. 14]. I was insulted to see the slanderous way you handled the input of someone who is probably a very loyal Vue reader.

I've read a lot of Jeff Anger's letters, and I agree with some of it, and I disagree with some of it. I agree with most of what he says about Keith Rubuliak, and I think Rubuliak's editorial response shows what kind of self-promoting git he really is.

People of Vue, I give you this challenge. If you want to be fair, publish Rubuliak's response to Jeff Anger's e-mails, the e-mail he originally sent after getting Anger's e-mails, not the published response he had a team of analysts working on over the course of an evening.

Why is Vue protecting Keith Rubuliak? There are less pretentious fights to be fought. And I never would have expected you guys to resort to the mudslinging tactics you've used against Jeff Anger, a.k.a. Rantin' Raver.

I was raised on the value that if you're going to make some noise, you better be prepared to put your name behind it. I've signed my real name, and you can publish any part of this letter you want. I welcome any response I may get. —JONATHAN DUNBAR

...it isn't.

I've been following this PLUR extravaganza since it began many weeks ago. First of all, kudos to you, Vue Weekly—by giving a regular space for letters to the editor, it's obvious that people are more willing to write, since they know the space is there to be filled.

I honestly don't understand why Jeff Anger/Rantin' Raver has such a problem with Keith Rubuliak. Because he hasn't been part of "the scene" since the beginning, he's not allowed to be in it now? What kind of elitist attitude is that? And how is this "scene" supposed to grow if you don't allow new people in it? Yeah, so Rubuliak's had his fingers in a lot of different pies, and yeah he probably doesn't have the same self-sacrificing esteem for electronic music that the original underground ravers have. So fucking what?

Rubuliak has just as much right as anybody to put on shows and make a living doing what he wants. It's called a free market in a free country. I'm a professional publicist, and I don't always "believe" in what I'm publicizing, but I do my job and I do some good for the acts I'm working for. I've had to deal with Rubuliak from time to time, and yeah he can be pretty pushy and grating at times, but I'll take that any day to kind of pretentious, anti-democratic attitude Jeff Anger exhibits.

Rubuliak is bringing acts into town that benefit the fans of urban music, and he's making some money at the same time. If that's being a poseur—well, Keith, keep on posin'. —NAME WITHHELD BY REQUEST (Hey, I still gotta do business with the guy!)

Editor's Note: After a conversation with Jeff Anger—psst, that's not his real

name—on Monday, I told him this thread had run its course and his name would never again appear in Vue Weekly. So as soon as I hang up the phone, two more letters come in on the subject, making me out to be a liar.

Mind you, Anger considers me worse than a liar. He called me a "dick." And hey—he's absolutely right. I've gone out of my way to push his buttons—that's part of alternative journalism, giving something edgy and morbidly entertaining to the reader. If you want boring-ass letters about the latest City Council decisions, read the journal.

Anger called to find out "what possible journalistic justification" I could have for printing his "private" e-mails to Keith Rubuliak. Well, as I explained, they're not private—once they're sent, they're Rubuliak's to do with as he chooses, and he chose to forward them to Vue Weekly. Newspapers publish third-party correspondence all the time. While a few vitriolic e-mails may not be on the same level as, say, a leaked internal military memo, it's the same principle insofar as our right to print them.

Actually, our conversation ended up being rather pleasant. I told Anger I quite understood why he was so, well, angry with me. I've been a complete asshole to him. But he supplied the ammunition; me, I'm doing my job. A bit overzealously, perhaps, but that's why they pay me the big bucks.

And in response to Mr. Dunbar: first of all, we're being libellous, not slanderous. Yeah. Secondly, if Rubuliak (or, for that matter, Anger—hint, hint) had sent us other e-mails, we would have printed them. But we can only print what we're sent. This is hardly "protecting" Rubuliak—it's Rubuliak (with or without a highly dubious "team of analysts") being smart and protecting himself.

SEE PAGE 12



OCTOBER 27

THU 21 Craven A Just For Laughs

Homegrown Comic Competition

FRI 22 The Paperboys

SAT 23 Orchestra Energia

SUN 24 Variety Night
hosted by Atomic Improv
with Mathew's Grin and King Muskola

MON 25 New Music Mondays
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TUE 26 Doug Cox & Rick Fines

WED 27 Doug Cox & Rick Fines

THU 28 The Stone Merchants

FRI 29 Fred Eaglesmith
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SAT 30 Fred Eaglesmith
with Luther Wright & The Wrongs
ADVANCE TICKETS

Around the bend...

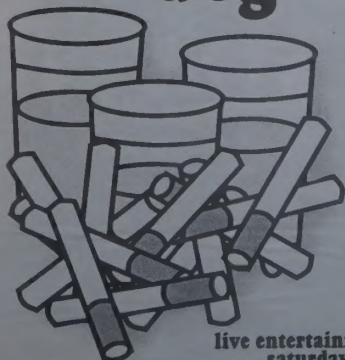
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No business like Shaw business

Contract dispute
opens up telco can
of worms

By DAN RUBINSTEIN

Like any entrepreneur-trying to make a buck, Rob Reay just wanted a little more exposure for his fledgling company. Now he's involved in a convoluted legal battle with a Canadian telecommunications giant.

On the surface, the fight is simply a squabble over money. But dig deeper and you'll unearth a more substantial question: Can broadcasters unilaterally dictate who has access to the airwaves?

Two and a half years ago, Reay, the president of For Sale By Owner (FSBO), an Edmonton-based nationwide business that helps private sellers market their homes, began talking to Shaw Televisual Networks Inc. about buying advertising on their real estate channel. He says their salesperson told him that wouldn't be a problem—the ad man only had to clear it with his managers and the larger real estate operations, which purchase the bulk of the airtime on that channel. In the interim, the salesperson suggested, why not buy ads on the broadcast news channel and the listings channel?

Reay decided to give it a shot, signing a contract to buy time on the two channels. But after 30 days, he was told that advertising FSBO on

the real estate channel was out of the question. So Reay tried to pull out of the deal, an action he thought the contract's escape clause permitted. That's when Shaw told him, he says, to "read the fine print." Shaw later launched a lawsuit against Strathcom Media, FSBO's parent company, seeking more than \$14,500 in sums owed for services provided.

You've gotta have bad faith

In response, Reay and his lawyer, Len Thom, filed a counterclaim against Shaw. They are asking for more than \$260,000 in damages in what Thom calls a fight over "contractual rights." But in their response to Shaw's statement of claim, Reay and Thom also allege the telco conspired to deny FSBO access to one of its channels.

"The Plaintiff [Shaw] acted with manifest bad faith in doing so on account of a policy not to permit any private sellers of real estate, directly or indirectly, from advertising on its Real Estate Channels," says their statement of defence. Shaw, their counterclaim alleges, "was part of a conspiracy with elements of the real estate marketing industry to deny all private sellers of real estate the opportunity to advertise their property on its Real Estate Channels."

One of the lawyers representing Shaw, Darren Bieganeck, told Vue Weekly that the conspiracy charges are a baseless allegation. "That's for Strathcom to prove," he says, "and

to date they haven't been able to establish that. There's nothing in the materials that would suggest a conspiracy on the part of Shaw. Strathcom advertised and benefited from it—and now they're not paying for it. That's what this is about." If Strathcom were to pursue the "conspiracy" angle more vigorously, Bieganeck speculated, he's confident of Shaw's ability to defend itself.

When contacted by Vue, the regional manager of a Shaw subsidiary in Edmonton said nobody in the organization could discuss the dispute because it's before the courts. (Nor would she clarify the corporation's complex ownership structure.) But the case is proceeding. Thom thinks the lawsuit will probably go to a discovery hearing (during which both sides reveal their evidence) later this year, with a trial likely sometime in 2000. "We'll come to civil litigation in Alberta," he says.

Virtual estate

Meanwhile, Reay is still left out in the cold. FSBO provides sellers with the signage and legal documents they need to sell their homes themselves. More importantly, it operates a website with detailed listings of all its clients' properties, including full descriptions of each home and up to 16 photos in a "virtual tour." With listings from 44 cities in six provinces, Reay calls his service an affordable alternative for sellers. They don't have to pay high commissions to real estate agents and can still systematically generate

interest—especially if conventional advertising, in newspapers or on TV, promotes and draws buyers to the website.

"We thought the real estate channel would be the most effective outlet available to us," says Reay. "Two years later, we still can't get there. My contention is that Shaw shouldn't be trusted with any licenses any more. But Len [Thom] says that's too big a bucket of worms."

"It's not our responsibility to get regulations enforced," adds Thom. "A court is more likely to look at contractual rights before any public policy issues. But our position is that cable TV operators should not discriminate against people because they choose to sell their home one way as opposed to another. And they should not interfere with the economic free speech rights of citizens."

"They have taken the position they own those channels," continues Thom. "We think they have them because of the grace of their broadcast license. But that's not for us to prove."

Still images run deep

It's not for the Canadian Radio-television and Telecommunications Commission to prove, either. The CRTC does not regulate channels it classifies as predominantly "still image," explains Michelle Edge, the senior officer in the commission's Vancouver office. If Reay wanted to start his own real estate channel, Shaw would have to be amenable to his proposal, she says. But it does

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YOUR ALTERNATIVE GUIDE TO
WHAT'S REALLY GOING ON...

SEPARATISM

Quebec backs Clinton?

QUEBEC CITY—Just one week after Bill Clinton exhorted Quebecers to choose federalism, an Ekos poll was released showing that the American president's words might not have been needed; the political pendulum has swung back to federalism and Jean Charest's provincial Liberal party.

According to Ekos, only 27 per cent of Quebecers still support sovereignty. Parti Québécois Premier Lucien Bouchard has seen his popularity decline in the wake of a series of sweeping cuts to government services à la Ralph Klein and Mike Harris. Unlike in Ontario and Alberta, the PQ's austerity measures have not met with popular approval—57 per cent of the 1,001 Quebecers polled by Ekos said they felt the government was doing a poor job of fiscal management.

But before Jean Chretien and his fellow federal Grits pop the champagne corks, they should consider the fact that polls before the last referendum gave federalists a wide margin over the separatists—only to have their lead shrink to the barest majority by voting day.

It's that history which makes the PQ confident that it will continue to be a thorn in the side of the rest of Canada—and that the Quebec question will not die.

"What is wildly premature is all these pollsters once again writing the obituary for the sovereignist movement," PQ Intergovernmental Affairs Minister Joseph Facal told the *Montreal Gazette*. "We've been pronounced clinically dead many times before—just watch us."

History is on Facal's side. —STEVEN SANDOR

CULTURE

Rule, Britannia

EDMONTON—They always start off sounding so rational. But fear not: the mirage quickly fades.

An organization called the Coalition for a Humanistic British Canada took out a splashy full-page ad in the main section of last Friday's *Edmonton Journal*, as well as dozens of other Canadian newspapers. The page was mostly text—a policy statement, they called it—although it also included a fuzzy photograph of the late Princess Diana with her two young sons.

"The coalition believes it is crucial that the British and French roots of Canada be recognized and respected by all Canadians," the treatise begins. "We are calling for a recognition of the very special status of Quebec as Canada's French province, and for the recognition of the British system of government, and British institutions for all Canadians not living in the province of Quebec."

So far, so good. Even the next paragraph, which calls for the enhancement, protection and preservation of British culture, is not overly objectionable.

But then the coalition starts list-



ing its suggestions, including uniforms for all children attending Canadian schools, an emphasis on early teaching of English literature and moral values, a requirement that mainstream cultural assimilation be carried as a matter of course for all Canadians and an end to Canada's multicultural policies and related affirmative action policies and initiatives for all.

As if that weren't enough, they proceed to advocate a return to traditional values and family roles, calling for an "end to equal rights treatment in such areas as war combat, etc. as to men and women" and "a return to traditional modes of dress."

Canadian women, apparently, should "avoid too much exposure from aggressive clothing choices." That means back to skirts and dresses—a "great example for the children"—and trousers rather than "jean clothing substitutes" for men. Finally, the coalition condemns the CBC for showing too much trash on television instead of quality shows—such as the BBC's *Upstairs, Downstairs*.

Pardon my English, but who do these fuckers think they are?

Well, *Vue Weekly* tried to reach the organization's founder, Michael Chessman, using the toll-free number included in the ad. But it instantly clicked to voice mail, and his mailbox was full.

The number, by the way, is 800-961-2678. Give Chessman a call when you get a chance. He'd probably love to hear from you. Or give the *Journal* a call at 429-5100. Some newspapers refused to run the ad—they didn't. —DAN RUBINSTEIN

RACISM

Hobbemagat fallout continues

HOBBEA—The Alberta Motor Association has reversed its decision to no longer insure drivers in this largely-native part of the province.

When the AMA, one of Alberta's largest providers of auto insurance, announced two weeks ago that it would not renew or take on new policies in the TOC INO postal code because of the area's high accident rates, there was a rapid backlash.

Several residents with good driv-

ing records said the AMA's blanket policy was racist. Some talked about organizing boycotts against them.

A little more than a week after the general public found out about the AMA's plan, the company has backed down. It will still offer coverage to current Hobbema-area residents with good driving records. But it won't accept any new clients until the region's accident rates drop.

"Yes, we changed our minds," AMA spokesperson Dan Van Keeken told the *Edmonton Journal*. "Looking at individual cases this [way] just didn't sit right."

However, the whole scuffle still has the provincial New Democrats' knickers in a knot; the party wants the provincial Tories to review the regulations governing the insurance industry in the province.

Currently, the province's regulations allow insurers to pull out of entire regions. New Democrat MLA Raj Pannu said the loophole allows insurance companies to discriminate.

"Insurance coverage should be based on the merits of each individual driver—nothing else. It's unfortunate that provincial regulations are deficient in this area and they need to be fixed," said Pannu. "Blanket decisions based on statistics too often have punishing effects on those who are exceptions to general trends."

Pannu wants Treasurer Stockwell Day to open the books on the Insurance Act to ensure that Hobbemagat doesn't happen again.

Even though the Hobbema decision was reversed, Pannu said the AMA has set a dangerous precedent.

"If a large and respected association such as the AMA decides to deny coverage based on geographical location, I'm afraid other insurers will undertake similar actions in other areas of the province." —DAN RUBINSTEIN AND STEVEN SANDOR

ENVIRONMENT

The windmills of your monde

MATANE, QUEBEC—Canada's largest windmill farm swung into action late last month on the gusty north coast of the Gaspé Peninsula.

Le Nordais Wind Farm is a col-

lection of 133 windmills, 76 of which are already operational. The remaining 57 of the 180-foot monster turbines will be working by mid-November.

The \$160-million setup, located about 400 kilometres east of Quebec City on the shores of the Gulf of St. Lawrence, is expected to generate 100 megawatts of electricity—enough to power 16,000 homes. Hydro-Québec, the province's power utility, has already committed to purchasing electricity from the farm for 25 years.

"The wind farm's output is being sold at the record low price of 5.8¢ a kilowatt-hour," said Yvan Dupont, the president of Axor International Inc., the engineering firm leading the project. Others companies involved in the independent consortium that built Le Nordais include MEG Micon of Denmark and Japan's Nichimen Corporation.

Last year, according to Paul Gregory, a climate change specialist in the Sierra Club of Canada's Ottawa chapter, the Quebec government threw its support behind a plan to equip the province with a network of wind-driven electric turbines by 2002.

Provincial natural resources minister Guy Chevrette, Gregory said, supported the report by the government's Energy Board to install 50 more megawatts of power every year by building 60 to 70 new wind turbines, each capable of producing 750 kilowatts.

"Without a long-term development strategy," explained Dupont, "it will be very difficult, if not impossible, to lay the groundwork for a wind energy industry." He also said the windmill project could result in the elimination of more than 250,000 metric tonnes of carbon dioxide a year, which would help Canada meet the greenhouse gas reduction targets it agreed to at the Kyoto Conference.

By 2011, Quebec's wind-driven electric turbine network could total 450 megawatts. Moreover, the world market for such energy could soon reach \$1.5 billion, the Quebec government estimates. And, according to Axor International, it could create 1,000 jobs in the province. —DAN RUBINSTEIN

VUEPoint

BY LESLEY PRIMEAU

Question period

Steve West: "It doesn't beg the question of 'Should we do it?' Why haven't we done it?"

Dan McLennan: "The guy is a coward. He should be here talking to these people now instead of hiding in Vermilion."

Ralph Klein: "AUPE—they see a bogeyman under just about every rock... They said that when we privatized liquor stores, they said that when we privatized registries, they said that when we contracted out all our highway maintenance."

Klein, again: "Let's remember: this government is dedicated to new and better, more effective and efficient ways of doing things. The one thing people have told us is, don't be over-administered."

Lesley Primeau: Ralphie—a few questions for you and the goon squad headed by the Vetman, on the eve of your turing a bunch of women from the payroll...

First: Who told you not to be over-administered? Did those people also ask you about the top-heavy government house we have? You know, those 80-plus MLAs who serve no one, no where, but sit as Tories? Wouldn't you call that a little "over-administered"? And speaking of those MLAs, and their expense allowances, and those side trips they take around the world, and those personal staff members of theirs—wouldn't you agree that might be a promising area in which to make some cuts?

Second: Since you bring up the matter of the liquor stores, how many of those folks that privatization forced out of business are living in the lap of luxury these days, like you Tory folks are? Sure, those box-toting, shelf-filling minions found other jobs, but not like your buddies found other jobs.

Third: Have you driven many of Alberta's roads lately? Once our wide, well-maintained roads were the envy of the nation. I know you've been busy golfing in the mountains and flying to China and such, but why don't you give them a look-see one of these days? While you're at it, could you give me a cost breakdown? (I'd love to know how much we've saved.)

Fourth: Are you really going to let the Vetman's budget slashing victimize women yet again? It was bad enough when you went after mothers; it was doubly bad when schoolteachers were the target; it was horrendous when you decided nurses and other healthcare workers were expendable. But now, you big bully, you want to can a whole whack of civil servants... again, the bulk of them women. Anything you want to say about equality in Alberta, Ralph?

Fifth: If you're going to put these sorts of policies into action, why don't you have the backbone to respond to the questions of your civil servants? Or are you going, once again, to make the announcement and avoid facing the people it affects?

Sixth: Are you listening? If not, who is it you're listening to? Who is it you really care about?

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.

millennium COUNT DOWN 072 DAYS

By DAVID GOBEIL TAYLOR

2000 maniacs

Last week, I promised to stay away from the Y2K bug for a few issues, and explore the advent of the year 2000 as a watershed date in human history in non-technological terms. But I won't stray from Armageddon just yet—even discounting computers, there's still a strong link between the year 2000 and eschatology, or the study of the end of history.

Everybody knows that there's a fundamentalist Christian fringe who (pardon the expression) honest-to-god believe the world will soon end,

as soon as we reach the year 2000. This raises a question that's obvious in retrospect, but only occurred to me recently: why the year 2000, as opposed to, say, 2004 or 1971 or 4559? How does the fact that the digit in the thousands column is changing presage the apocalypse? Nowhere in the Bible—and I checked—is the year 2000 mentioned or even obviously hinted at.

Well, thanks to several very informative websites, some eschatologically neutral (like the Centre for Millennial Studies at www.mille.org), some decidedly not (like www.what-saiththescripture.com), I have my answer. Or, rather, answers.

Revelation 20:1-7 contains numerous references to the Greek phrase χίλιοι έτος, *chilioi etos*, literally 1,000 years—a millennium, in other words. The language is somewhat cryptic, but indicates a thousand-year golden age of universal peace, Jesus having defeated evil.

In fact, the entire Bible, both Old

Testament and New, is peppered with references to the number 1,000, both in terms of years and quantities of items. Many modern-day scholars have concluded that, since rarely is any number higher than 1,000 mentioned in Scripture, the figure isn't to be taken literally—it simply means a heck of a lot, more than you can easily count.

In other words, "a thousand" to the Hebrews and Greeks was like "a bazillion" to you and me.

But those who take Biblical writing as the fundamental, literal word of God see a deeper significance to the number 1,000—the second coming (in Greek, *παρουσία, parousia*), a.k.a. the Rapture, would pretty much have to occur on a millennial year. (And some are already planning ahead—if the world doesn't end in 2000, they say it will in 2033, the 2000th anniversary of the Crucifixion.)

There's also a whole other line of Biblical reasoning that will take you

squarely to the year 2000. According to Genesis, God created the world and everything in it over six days; logically, post-creation history would follow the same pattern, i.e., the world would last six days. Both the Old Testament's Psalm 90:4 and the New Testament's II Peter 3:8 make reference to a day for God being 1,000 years for mankind—ergo, the world will last exactly 6,000 years.

The Jewish calendar, which is supposed to date from creation, is now in the year 5758, leaving a nice, comfortable two-and-a-half-century grace period. Nice and comfortable, that is, unless you're the generation that sees the year 6000 A.M. (Anno Mundi, year of the world, as opposed to Anno Domini, year of the Lord). The early Christians backdated creation even farther, first believing 6000 A.M. was A.D. 800. When that date rolled around, Church leaders pushed it back to A.D. 1000, then 1500 and now, finally, 2000.

And there's yet a third way to

come up with the year 2000. Christ took three days to rise from the dead, and the Old Testament's Book of Hosea 6:2 reads, "After two days will he revive us: in the third day He will raise us up, and we shall live in His sight." (Hosea's talking about Israel, not Jesus, but that's evidently splitting hairs.) So the first day of the third millennium could be The End. Either that or the year 3000—we'll have to wait and see.

Next week I'll go into the Book of Revelation in more detail. It seems the author, John of Patmos, wrote about the Rapture, the Millennium, something called the Tribulation (and I'm not referring to being a Montreal Canadiens fan) and, of course, Armageddon in great detail—he just neglected to specify what order they'll come in, and that's caused quite a bit of division among eschatological Christians.

In fact, it's been a hot topic of debate for—well, nigh on 2,000 years. ☺

mind, body & soul

What you use to think! A healthy one helps you think! Care for the previous 2 leads to a happy one!

Holistic Hollyhock a remote retreat

By TERESA DHARMA

How do you write about a place whose very nature transcends words? How do you describe a dreamlike environment that owes its existence to a dream? The Hollyhock Holistic Retreat and Learning Centre is nestled on the shore of Cortes Island, a few ferry rides off Vancouver Island. Admittedly, it takes some doing to get there, but like most of life's important endeavors, it's well worth the effort.

At first glance, Hollyhock may seem a gentle rustic haven for people who are interested in personal development workshops. But it's much more. In a way, Hollyhock is a work in progress—but that doesn't mean guests will only get part of what they came for. Indeed, they're likely to get much more than they bargained for. This is a place where you can allow your emotional baggage to wash away along with the first tide; when it's time to go, it's as if you're leaving a piece of yourself behind—making a contribution to the growing body of energy that forms the foundation of this piece of heaven on earth.

Hollyhock offers workshops on topics ranging from "Writer's Retreats" to "The Gardener, the Cook and the Herbalist" to "Drums of Passion" to "Drawing on the Right Side of the Brain," all led by recognized leaders in their fields. In fact, these workshops have gained

enough of a reputation to attract knowledgeable visitors from around the globe.

There is something almost luminous about Hollyhock, and this magical quality can be traced back to the way it was founded. During a 1981 visit to Cortes, three old friends—Rex Weyler and Shiyon and Lee Robinson—wandered around the site where the defunct Cold Mountain Institute lay in near ruin. The dilapidated buildings were covered in bramble as nature reclaimed the land, and Weyler felt an oddly powerful tug to the property, as though he were meant to be there. The clincher came when he discovered a row of red

health

hollyhocks peering over a hedge in the old garden. Weyler had recently been told that he would see red hollyhocks growing above a hedge and that they would be very important to him! Destiny was having its way with those three adventurers—and, as it turns out, with many others on that ground since.

My stay at Hollyhock came about as a result of my own fling with destiny. Two weeks ago, I spoke with a friend about my interest in music and healing, lamenting the lack of teaching on the subject. Later that day, I stumbled upon the Hollyhock season brochure and discovered one of the final workshops of the season was being held in two days, a week-long course in "Cross Cultural Sound and Music in Healing" led by the world-renowned Pat Moffitt Cook. I stared in shock for about three sec-

onds, then proclaimed to my cats, "I have to be there!" 48 hours later, after a whirlwind of preparations, I was on Cortes Island discovering for myself why people find it so difficult to describe this place's magic.

Everyone at Hollyhock is treated with care and respect by the staff—a consideration the guests soon reciprocate. Amazing meals are prepared three times a day, with most of the ingredients coming from the retreat's well-tended garden. The kitchen staff attentively decorates each dish with beautiful (and delicious!) flowers; fate a full palette of colour every day. The attention to detail leaves guests wanting for nothing—if it's not there, you probably don't need it.

What the staff doesn't provide, the location does. An outdoor hot tub overlooks the bay and at night you can feast your eyes on the kind of starscape city-dwellers can only dream of. All manner of wildlife roams the grounds, including a fam-

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ily of raccoons that came to play on the deck of the main lodge every evening. The beautifully crafted dwellings are all designed to blend into the landscape. Even the gates are ornamented with driftwood and unusually shaped branches. There are all kinds of guided nature walks and outdoor events available, including a rowing trip to a tiny nearby island. Four of us braved the morning chill to know the pleasure of rowing in sync, watching the sun

come up over the mountains and spotting bald eagles and otters lounging on a rocky shore, sharing a moment in the morning sun.

But all this doesn't quite explain the mystery. The fact is, there's something at Hollyhock that is beyond language. To go there is to experience that part of ourselves which is separate from technology and culture. A trip to Hollyhock just might be the most nurturing thing you can do for yourself. ☺



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Fashion earns double take



Style of '99 looks back three decades

STORY AND PHOTOS
BY FRANCIS TÉTRAULT

The fashion choices being made during the last season of the millennium are enough to make you do a double take. Rather than looking forward to the next

thousand years, many of today's looks take their inspiration from styles of the '60s, '70s and early '80s—not as mere pastiche, however, but often mixed and matched to create a distinctive '90s—very, very late '90s—style.

Edmontonians seeking out an even more personalized look would be well advised to take a second look at the city's mini-designer shops, which pride themselves on

putting their own distinctive twist on the season's looks. Concrete Clothing, located downtown, offers a long one-piece dress whose clean lines and sleek silhouette lend it a minimalist, utilitarian look that combines the old '70s kangaroo jacket with a long skirt, topped off with a poncho-style front pocket and hood.

SEE NEXT PAGE

LAST HALLOWEEN OF THE CENTURY CONTEST

Send Vue Weekly your wackiest, scariest or most creative Halloween costume ideas for a chance to win great prizes!

We will publish our favorites in our Halloween issue, October 28 / 99.

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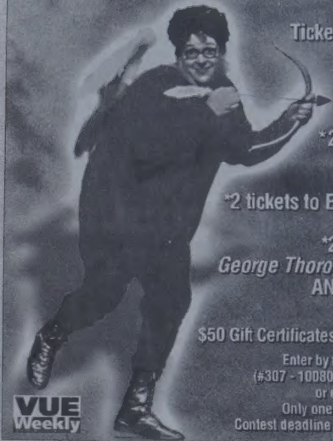
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Style

Continued from previous page

Ponchos aren't the only articles of clothing on which hoods are turning up this fall. Hooded day jackets, dresses and sweater pullovers are also in fashion this season—not only is this added feature appropriate for the chilly fall weather (especially in this latitude!)—they also lend an air of mystery to whoever wears them.

Prints charming

The trend toward mixing luxury with urban refinement is also evidenced by the growing popularity of animal prints. (When *Vue Weekly's* editor-in-chief and his wife recently registered for wedding presents, they chose leopard as their linen pattern.) Big this season are pony prints, which have been showing up on boots, purses and skirts. An even wilder look that makes the wearer stand out in the urban jungle can be created with zebra prints. Since it's a basic

SEE NEXT PAGE



Take the **Beauty Challenge** next week at Holt's.

You know that drawer where you stash all the lipsticks, eyeshadows and lotions you fell in love with in the moment? What turned you on and what turned you off? We want to know. So, next week, we're setting up a **Beauty Challenge Booth** so you can speak out about cosmetics and fragrances. In exchange for your candour, and opinions, you'll receive **double Holt Renfrew points** on beauty purchases plus a **free gift**. Look for our Beauty Challenge Booth Wednesday, **October 27** through Sunday, **October 31**. First floor.

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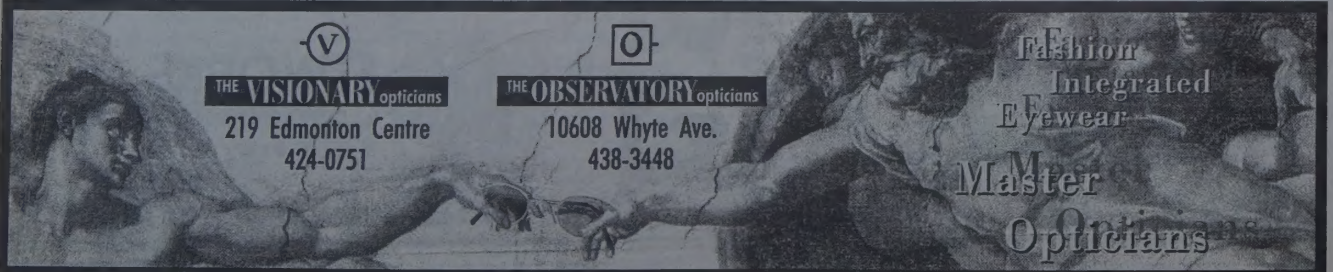


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Style

Continued from previous page

black-and-white pattern, almost any colour can effectively set it off.

Concrete's short animal-print skirt is sure to draw attention. It can be paired up with any kind of sweater or pullover. Here, for instance, we see a warm fuzzy pullover, featuring the funnel neck (also a popular look this season). It can be finished off with a motorcross jacket and knee-high boots for a mod '60s feel. This skirt and top also work well with leggings and a pair of chunky shoes.

Fashion ■ the fin de siècle—fin de millénaire, *en fait*—has to be appropriate both for the office and for one's nocturnal recreation. While the styles in vogue during the fading weeks of the 20th century may indeed inspire double takes, this is simply double the flattery for those wearing the trends. ●

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3 Dollar Bill

Continued from page 4

Pride and Gay History Month in June, when rose-tinted views of the world will have a greater impact on kids (especially on the street, where it really counts) than it currently has on youths who are now simply trying to fit in somewhere—anywhere—at the beginning of the academic year. You don't, as every journalist knows, pop the tough, touchy questions until last, or until you sense the interviewee's feeling comfortable.

But are our generals listening to the infantry anymore? The queer map, as balkanized as Eastern Europe, now more than ever needs compassionate, charismatic leaders, especially from U.S. queer organizations who, like it or not, are to post-World War II gay politics what Weimar Germany was to the global gay movement before the war.

Instead, what we have are ass-backwards extravaganzas like Gay History Month, which have more to do with navel-gazing than trying to educate the kids of the world. ☐

Your Vue

Continued from page 5

By the way, *Anger* thanked me for printing his e-mail address, because he's received some e-mails in support of his point of view. There you go—full disclosure is a good thing, isn't it?

So I'm not going to promise that this is the last *Your Vue* we'll run on the subject of music editor Dave Johnston's September 16 *VURban Legends* column, "A PLUR by any other name"—hey, remember that? The item that opened this can of worms in the first place? But Jeezum Crow, how much else can be said?

I guess I'll just keep checking that letters@vue.ab.ca in-box to find out.

Y2 ¿Qué?

Re: "All about Eve," Millennium Countdown by David Gobeil Taylor, October 7:

Young people facing the beginnings of a new millennium inherit an era in which the world's leading organizations and institutions are bankrupt of solutions for a civilization in crisis.

Accelerating technological change, the "creative destruction" of a globalizing marketplace and explosion of population and urbanization combine to fuel employment uncertainty, economic instability and environmental degradation.

A new generation may easily face a combination of pressures in the 21st century greater than those that helped precipitate the major wars of the 20th century, with the threatening spectre of

biological and nuclear arms devastation.

Worse, the real "key decision-makers"—shareholders, consumers, taxpayers and voters—are "accomplices" left functionally blind to the context and consequences of their actions by traditional media and opaque operations of society's powerful organizations.

Such blindness causes the "invisible hand" of the marketplace and "human footprint" on the earth to move with insensate and destructive abandon. Much to our demise and those who will follow.

Hopefully, new generations of experts and citizens will have digital feedback sensing tools to monitor resource flows and impacts of local communities, governments and corporations with greater data-democracy than today, so a more enlightened marketplace can promote solutions to live more lightly on the earth. And some means to find and sustain Truth despite the greedy information wars for new mind and market-share.

Perhaps the wired world of the Digital New Millennium will be a wiser world with quickening the public intelligence and will help develop the means to live more lightly but securely on the planet.

The problem is, will there be the time and will to solve the problems? —DAVID ALLAN DAWNEWAY

[Thanks for the letter. But what it has to do with the subject of my column—the Red Deer First Night Festival's decision to celebrate New Year's Eve a day early this year—I don't quite grasp. —Ed.]

Shaw

Continued from page 6

not have to allow him to advertise on its existing real estate channel. "That's not breaking any of the CRTC's regulations," says Edge. "The CRTC is a watchdog within certain parameters."

The federal Competition Bureau, on the other hand, is in a position to get involved, provided Reay chooses to lodge a formal complaint. "We've had some complaints similar to this in the past," says David McAllister, a senior officer in the bureau's headquarters in Hull, Quebec. "Essentially, it's a refusal to supply access to a product."

For Reay's complaint to have any weight, he'd have to prove that Shaw's decision "substantially

affected or precluded him from carrying on his business," explains McAllister. In the past, the bureau ruled against both Chrysler and Xerox when they stopped selling repair parts to independent firms that fixed their products. But this case is different, stresses McAllister. "A real estate channel might be an important source of advertising," he says, "but it's not the only one."

Reay admits that quantifying his losses and lost opportunities is one of his biggest challenges. That does not bode well if he eventually tries to prove that Shaw's "conspiracy" significantly hurt his business. Still, it's possible. "I think it's a question of degree," says McAllister. "It has to be a substantiated impact. But our minds wouldn't be closed if somebody brought the issue forward." ☐

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Matt's Flashy new threads

Super Friendz ex
now at helm of
Flashing Lights

BY DAVE JOHNSTON

"I just saw a band last night called the Weekend," enthuses Matt Murphy of the Flashing Lights. "They sounded really good. Forceful, even. I think they might have inspired me to write some better songs."

After a comment like that, you'd expect a person like Murphy to chuckle self-deprecatingly. The earnest tone never wavers, however, and it becomes clear that Murphy is quite serious.

The Flashing Lights represents another chapter in Murphy's musical journey. After the Super Friendz disbanded last year, the Halifax native realized that he needed to be in a project with a unified focus. Murphy enjoyed his time in the Super Friendz, but he explains that being in a band "with three songwriters" made reaching a consensus on which material to perform and record a difficult task.

"The first tour was really good, and the last tour was really good," says Murphy about his time with the Friendz. "There might be some animosity, but they're my friends and we hang out when I go down home."

British infusion

The Flashing Lights became a reali-



Flashing Lights friendlier than Friendz

ty after Murphy and longtime friend and bassist Henri Sangalong moved from Halifax to

Toronto, where they found drummer Steve Pitkin and keyboardist Gaven

Dianda. Murphy originally started the Flashing Lights in another incarnation back in Halifax, playing covers of songs by the Kinks, the Yardbirds and the Who, and the current lineup reflects the raw simplicity of those early rave-up bands. These are the sounds Murphy grew up hearing, and which he feels have been bred into him.

"Music has lacked a lot of space for a long time now," reasons Murphy. "You need to provide holes in your music to make it listenable, and Canadian indie rock was absent

with those holes, in my opinion. This band uses an organ, so it's one less guitar to provide white noise over a song."

Not that Murphy is known for creating feedback-laden material. Murphy's musical education started in Halifax, as bands like Sloan and Eric's Trip began their rise to prominence and defined the sound of Canadian indie rock during the early 1990s. *Where the Change Is* might sound like a throwback to the music of a decade ago, but it'd be more accurate to call the disc a logical progression from those earlier sounds.

When the Flashing Lights were just a cover band, they did all they could to make their covers sound as

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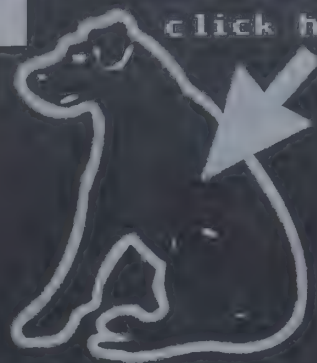
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Fat Fighters

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Music Notes

By GARY MCGOWAN

Fatman forever



Fatman's Belly CD Release Party • Urban Lounge • Fri, Oct 22 Urban Lounge owner Tim Fuhr must seem like an angel straight from heaven to the members of Fatman's Belly. "We had completely finished our CD," recalls FB guitarist Jamie Kovesy, "but we didn't have enough money to manufacture it. I was having a drink at the Lounge and I told the story to Tim. Out of the blue, he said, 'I'll give you the money.'"

Praise the Lord! Now, a few months later, Fatman's Belly is set to release their debut CD, *Quarter Dime*, at the Lounge this Friday.

Work on the disc began a year ago when Fatman's Belly recorded the bass and drum tracks with producer Corey Parmenter in his rehearsal space. Then, in what seems to be a tradition for the group, they promptly

ran out of money and put the project on hold.

"Earlier this year we hooked up with Cam Ambrose, who gave us a sweet deal on finishing the disc," says Kovesy. The recording was completed in Ambrose's Braintead Digital Studios this spring.

Fatman's Belly chose the title *Quarter Dime* because, laughs Kovesy, "We were down to our last quarter and dime when it was finished." Kovesy acknowledges the West Coast influences in the group's music and says it was almost weird hearing the final product for the first time. "None of us had ever heard our band fully produced before," he admits, "so it took a bit of getting used to."

Fatman's Belly have been riding the wave of hip hop/metal fusion that's pushed bands like Korn and Limp Bizkit to the forefront of today's rock. "DJ C-Section does some scratching for us on the CD," says Kovesy, "and I have to say, incorporating a turntablist into a band is more challenging than it looks."

Getting *Quarter Dime* to the point of release was more of a challenge than anything else Kovesy, bassist Chow, drummer Ben Shillabeer, guitarist Shane Austin and singer Mike McGee had ever undertaken. "I just want to reiterate how important the Urban Lounge's backing has been to this project," says Kovesy earnestly. "I've never seen a club extend so much support. They want to see us do well and make it. It's been a big boost to this band." A guardian angel couldn't have been more helpful, to hear Fatman's Belly tell the story.

Water, water everywhere



Great Big Sea • With Melanie Doane • Northlands Agricom • Sat, Oct 23 "Just to be able to tour Canada and play 40 dates is amazing," says Great Big Sea singer and multi-instrumentalist Bob Hallett. "It's sure something we don't take for granted."

The Great Big Sea tidal wave began quietly enough in 1993 when four friends (Hallett, Sean McCann, Darrell Power and Alan Doyle) decided to form a group that would perform traditional Newfoundland songs in a contemporary format. The response from folks on the Rock was enough to inspire them to record a self-titled independent CD. The disc started a buzz throughout the Atlantic provinces, and by the time sales hit 20,000 units, the major labels came calling. Great Big Sea signed with Warner Music and began to establish a reputation across Canada. The group's new CD *Turn* went platinum two weeks after release, but some outlets still haven't caught on to the GBS phenomenon.

"I'll give you an example," says Hallett. "We sold out 2,500-seat theatre three nights running in Vancouver on this tour, but there's no

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WHO'S PLAYING WHERE AND WHEN THIS WEEK

Thursday

Oct. 21—Trevor Finlay at Blues on Whyte • James McArthur at Cappuccino Affair • Jake Matthews at Cook County Saloon • Two Jakes at Hard Rock Café • Bombal at La Habana • Tony Dizon at Lion's Head Pub • Godiva at New City Likwid Lounge • Northwest Passage at O'Byrne's • Diesel Boy, Greater Than Lesser Than, Bigwig at Rev • Chuck Belhulmer at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Mike McDondald at Starbucks Southgate • The Schematics at Urban Lounge • Diana Krall at Winspear Centre

Friday

Oct. 22—Trevor Finlay at Blues on Whyte • Eileen Kerelluk, Maple Ridge at City Media Club • Jake Matthews at Cook County Saloon • Terri's Parasite, Centrafuge at Fox and Hounds • Machine Head, Orange 9mm, Jar at Golden Garter • Mr. Lucky at Goodfellows • Saucy Jack at J.J.'s Pub • Sonora Tropica at La Habana • Tony Dizon at Lion's Head Pub • The Travoltas at Red's • Droot, Endsville, Mute at Rev • Chuck Belhulmer at Sher-

lock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Paperboys ■ Sidetrack Café • Joel Rathjen at Starbucks Depot 170 • Chris Smith at Starbucks Downtown • Stu Kirkwood at Starbucks Jasper Avenue • Joel Kroeker at Starbucks Sherwood Park • Lane Arndt at Starbucks St. Albert • Ben Sures at Starbucks WEM • Fatman's Belly at Urban Lounge • Barbara Leah Meyer Quartet at Yarbird Suite • Jim Head at Zenari's on 1st

Saturday

Oct. 23—Ben Sures at Black Dog • Trevor Finlay at Blues on Whyte • Myrnon at Fox and Hounds • Saucy Jack at J.J.'s Pub • Mr. Lucky at Johnny's Pub • Sonora Tropica at La Habana • Tony Dizon at Lion's Head Pub • Ron Sexsmith at Myer Horowitz Theatre • Endsville, Viceroy at New City Likwid Lounge • Great Big Sea, Melanie Doane at Northlands Agricom • Northwest Passage at O'Byrne's • Smak!, Midpoint at Rev • Kavisha Mazzella at Riverdale Hall • Sam August at Sherlock Holmes Downtown • Duff Robison at Sherlock Holmes on Whyte • Tim

Becker at Sherlock Holmes WEM • Orchestra Energia at Sidetrack Café • The Cartels, Spy 66, Deadbeat Dads at Suburbs • Gordon Ritchie, Christine Hanson, Brian Kiely at Unitarian Church of Edmonton • Rotting Fruit at Urban Lounge • Bobby Cairns Quartet at Yarbird Suite • Dave Babcock at Zenari's on 1st

Sunday

Oct. 24—Quikus Evictus at Blues on Whyte • Paul Hann at Myer Horowitz Theatre • Giant Sand at New City Likwid Lounge

Monday

Oct. 25—Jack Semple at Blues on Whyte • Tony Dizon at Lion's Head Pub • Richard Blaze at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM

Tuesday

Oct. 26—Jack Semple at Blues on Whyte • Tony Dizon at Lion's Head Pub • Uptown Shuffle at Normand's Restaurant • Shannon Johnson and Maria Dunn at O'Byrne's • Sam August at Sherlock Holmes Downtown • Richard Blaze at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Doug Cox and Rick Fines at Sidetrack Café • Rhonda Withnell at Yarbird Suite

Wednesday

Oct. 27—Jack Semple at Blues on Whyte • Hank Williams III at Cook County Saloon • Tony Dizon at Lion's Head Pub • Glass Tiger at Nashville's Electric Roadhouse • Thrush Hermit, Local Rabbits, Flashing Lights at Rev • Sam August at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Doug Cox and Rick Fines at Sidetrack Café • Everett LaRoi at Starbucks Southpoint • Fatman's Belly, Sleeve at Urban Lounge

Thursday

Oct. 28—Jack Semple at Blues on Whyte • Ron Taylor at Cappuccino Affair • Meg Lunney and Alex Houghton, The Spinster-girls at Catalyst Theatre • Bombal at La Habana • Tony Dizon at Lion's Head Pub • Slow Fresh Oil, Parkade at New City Likwid Lounge • Northwest Passage at O'Byrne's • Public Enemy, Mickie Mee, Jully Black at Red's • Derek Sigurdson at Sherlock Holmes Capilano • Sam August at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • The Stone Merchants at Sidetrack Café • Thirsty at Urban Lounge

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november 2

Music Notes

Continued from previous page

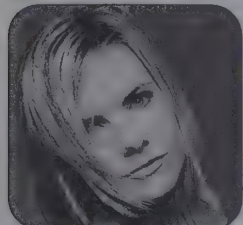
radio station in that city playing our music." Still, Great Big Sea are happy with what they've accomplished (both from a business and artistic standpoint) over the last couple of years.

Turn includes more original songs than GBS had ever put on a disc before. (Seven of the thirteen tracks were written by the band.) "We certainly liked the cover songs we'd done in the past," says Hallett, "but we didn't want to rely on them." Instead, they worked hard on their songwriting. "A band like us winds up competing with our own tradition," he says, "but we're quite ruthless about weeding out songs we don't think are up to scratch." When you're satisfied that your material can stand up to tunes that have lasted hundreds of years, that says something about how much work went into it.

The group also hired Steve Berlin to produce the disc. "We were familiar with his work with the Tragically Hip," says Hallett, "and we also felt he was comfortable with roots stuff." Hallett describes Berlin as "the king of vibe and groove." "He knew nothing about Newfoundland or Newfoundland music when we started, but he got it really quickly," Hallett says. "That wasn't too much of a surprise. After all, he's a Jewish guy from Philadelphia and he plugged himself into the hardcore East L.A. stuff he did with Los Lobos without too much trouble. How hard could it be to work with us?" Not that hard, as it turns out—the disc went multi-platinum and the stops on their cross-country tour have consistently sold out.

Not that Great Big Sea take any of their success for granted. "We still remember the struggles," Hallett says, before passing on a thank-you to all the Edmonton fans who've already sold out their Saturday night show at the Agricola.

Unchained Melanie



Melanie Doane • With Great Big Sea • Northlands Agricola • Sat, Oct 23
Melanie Doane has been popping up all over the country ever since her second CD *Adam's Rib* was released. "I don't think I hit the ground running any harder with this disc than I did with my first CD [*Shakespearean Fish*]," she says. "It's just that the first time, no one knew I was there."

Visibility hasn't been any kind of a problem for Doane this time around. Several showcase club shows she played just after *Adam's Rib* was first issued triggered strong radio interest in songs like the title cut and "Goliath." And Doane's stylish videos were quickly embraced by MuchMusic and landed her key support slots on brand-name tours like Lilith Fair.

"I had played five dates on the 1998 Lilith Fair and I expressed a huge interest in being a part of the 1999 event," she says. "It just happened from there." Doane was a standout act on the Lilith second stage during the tour's final date in Edmonton. "We played a good set," she recalls, "but I was just so impressed with the fans. It wasn't the greatest day for them with

all that cold and rain, but they really hung in there."

Doane is currently the opening act for Great Big Sea's sold-out, 40-city tour across Canada. "We're going pretty much nonstop until Christmas," she says, "and I'll have one day off that I'm going to use to shoot the video for my next single, 'Happy Homemaker.'"

Far from being exhausted by the pace, Doane is reveling in her success. After all, it's been a long time coming: disappointed by her first CD's tepid sales, Doane dug deep to create *Adam's Rib*. She recorded the disc in Los Angeles with producer Rick Neigher, whose credits include work with Prince and John Mellencamp.

"I learned so much as a songwriter and musician during that time," she says. "I also found Rick very supportive of some of the things I wanted to do, like using a violin on the songs. He'd say, 'Oh, that's just like Mellencamp,' and away we'd go."

Doane's distributor, Sony Music, was also happy with the results. "They just loved *Adam's Rib* when they first heard it," she reports. "They felt it could be worked for two years. [In record company-speak, that's a good thing.] It means I'm able to support the CD as a total piece of work and not just one or two singles. That means a great deal to me or any artist."

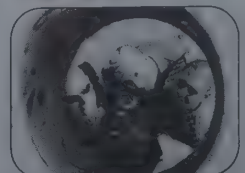
Still, it's the way fans, rather than the label execs, respond to her music that Doane cherishes most of all. "I remember the first time people sang along to one of my songs," she says with a smile. "I was playing Saskatoon and we were in the middle of a song called 'Babe in the Woods' from *Shakespearean Fish*. A bunch of people at the show started screaming out the words and I thought, 'How did this happen? That's a feeling I never want to lose.'"

As singles from *Adam's Rib* continue to scale the pop charts, audience sing-alongs have become more common. The only downside to Doane's burgeoning career how infrequently she and hubby Ted Dykstra find themselves in the same city. "Ted's play *2 Pianos, 4 Hands* opened in the West End in London, England and it has turned into a hit," says Doane. "That's kind of like getting a five-times-platinum album in the music business." Doane managed to join Dykstra for opening night ("An amazing experience," she says) before flying back across the Atlantic the next day to do a gig in Thunder Bay. "But," she says, "tell everyone who knows Ted in Edmonton that he's doing extremely well."

So is his wife. Before playing the closing Lilith Fair dates and hooking up with Great Big Sea, *Adam's Rib* was released in the U.S. "We did some showcase dates in the U.S., including the Viper Room in Los Angeles," says Doane, "and I'll be going back to America after Christmas to tour."

Doane is confident the U.S. will embrace *Adam's Rib* if they have a chance to hear it. "This disc has everything I wanted to say and everything I wanted to play on it," she says confidently.

Smak! daddies



Smak! CD Release Party • The Rev • Sat, Oct 23 What's the significance of the title of Smak!'s new CD *Pull*? "Well," smirks drummer Wayne

Arthurson, "it speaks to how tough it is for a bunch of guys to go on the road and, uh, take care of the needs guys have while everyone's crammed together in a van." Perhaps sensing that he's telling more than anyone needs to know, he adds, "It also refers to the way our fans pull for us, or the way Smak! pulls together onstage." Uh huh.

Double entendres aside, Smak! are looking forward to releasing their new creation. "Recording our first CD, *Kingsize*, was really an experience from hell," grimaces Arthurson. "We had a lot of technical troubles with it."

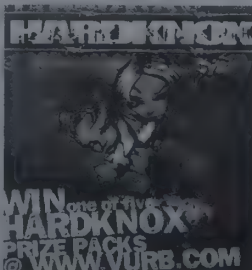
This time around, the group hooked up with decidedly non-punk producer Mo Marshall. "Honestly, we went through the phone book and called a bunch of people up," Arthurson says. "We listened to some of things he'd done in the past, liked the price he was quoting us and were impressed by the location of his studio." (Marshall's Woodbend Studio is located in the countryside southwest of Edmonton.) Arthurson admits Marshall had never produced a punk band before. "But he was keen to do it," Arthurson says, and so away they went.

Pull reveals a band that's heavily influenced by first generation English punk—particularly the Clash. "Yeah, it's fair to say that," agrees Arthurson. "We're all older guys and the Clash were a big influence on us when we were growing up and learning to play our instruments." (Besides Arthurson on drums, Smak! consists of Stacey Ace Kuull on bass, Brent King Hall on guitars, Mark Smak! on vocals and cabana boy Cam Boutin.)

The new CD is a collection of snappy new originals, along with a version of the Go-Go's chestnut "Vacation." Mark and I are both fans of that band since they were big stuff when we were growing up," laughs Arthurson. "That song is one of the covers we do live and we thought we'd put it on the CD." Since recording "Vacation," Smak! has discovered they're not alone in worshipping the Go-Go's. "The last time we were in California we discovered a band doing 'We Got the Beat,' and there's a group in Calgary who also play some Go-Go's in their set," he claims. Can a Go-Go's tribute album be far behind?

As far as returning to exotic locales like California and Calgary goes, Arthurson says the challenge is booking a tour around everyone's schedule. "Mark's in university," he says, "so we're waiting until reading week in February before we can do any extensive touring. The winter generally works well for Brent and Stacey too, because they work construction and that's a slow time of the year for them." Otherwise, Smak! will restrict its promotional efforts to weekend jaunts outside Edmonton.

The band may also soon be heading back into the studio. "Mark and Brent have more songs they want to record," says Arthurson. Since the making of *Pull* was such a positive experience, Smak!'s appetite for studio work has increased dramatically. We'll be pulling for them. ☺



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The Flashing Lights
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Alternative

THE ATTIC BAR AND LOUNGE 10407-82 Ave., 433-1969 • Every MON Open Stage hosted by Skid Daddy. THU: Student Night.
BACKROOM VODKA BAR (upstairs) 10324 Whyte Ave., 436-4418 • Every TUE: 9-12 pm: Noise pollution w/ DJs. Cetus and Tono playing industrial, ambient, etc.
MICKEY FINN'S 2nd Fl., 10511-82 Ave., 439-9852 • Every SUN: Open Stage hosted by Everett LaRo. • Every TUE: Name That Tune • Every WED: Trivia Night.

NEW CITY LIKED LOUNGE 10161/57-112 St., 413-4578. LIKED LOUNGE: THU 21 (9 pm): Godiva. SAT 23 (9 pm): Endsive, Viceroy. SUN 24 (8 pm doors): Giant Sand. THU 28: Slow Fresh Oil. PARADE: THU 28: CJSR fundraiser kick-off. Slow Fresh Oil. PARADE: SAT 30: the Mike MacDonald Band, Thirsty. SUN 31: Old Reliable adv. TIX @ Blackbird Myozik.
SUBURBS SAT 22: The Carrels, spy 66, Deadbeat Dads. SAT 30 (9 pm): CJSR: Are We Ev'ry Yet We Are. Halloween Party: DJ Eddie, Lunch Pal, DJ Schizo.

REBAR 10551-82 Ave., 433-3600 • Every SUN: (downstairs) DJ Big Dada, scary music from the dark side. • Every SUN: (downstairs) DJ Big Dada. SAT 23: DJ Steb Sky. SAT 30: UZ Jme Doma.

REGAL BAR AND CAFE 10025 Jasper Ave., 990-1212. www.midlandhoney.ab.ca/otherworld. • Every SAT night live music.

REV 10030-102 St., 423-7820. SAT 16: Rake. TIX: \$6 @ door. THU 21 (6:30 pm): Diesel Bar. Greater Than Lesser Than. Bigwig. TIX: \$13 @ door. Adv. tix: \$12 @ Sonos, Blackfry, Freecold, Faride. WED. Fri. Rev. 22: Dool, Endsive, Mute. TIX: \$6 @ door. SAT 23: Smak-CD release. Midpoint. TIX: \$6 @ door. WED 29: Frontman War Tour, Thrushmerit, Local Rabbits, Flashing Lights. Ill. adv.

Blues & roots

AGRICOM 451-8000. SAT 23: Great Big Sea, Medicine Doane. TIX: \$25.

BLACK DOG 10425-82 Ave., 439-1082. • Every SAT (3-6 pm): Hair of the Dog. SAT 23: Ben Sures. SAT 30: Kathleen Edwards.

BLUES ON WHYTE 10329-82 Ave., 439-5058. • Every SAT at: Blues Jam. THU 21-SAT 23: Trevor Finlay. SUN 24: Quicksilver. MON 25-SAT 30: Jack Temple. SUN 31-MON 1: Long John Hunter.

BREWS & CUES 8130-103 St. SAT 30: Cool Blue Method-no cover.

B-SCENE STUDIO 8212-104 St. • Every THU until Nov. 4: The Brown Bag. Open. Steve Palmer & Guests, noon-1 pm. TIX: \$3.

CALIENTE LATIN CLUB 10815 Jasper Ave. at Mayfair Hotel. 914-0152/425-0850. • Every THU (8-10 pm): Free dancing lessons and Dance Party.

CAPPUCCINO AFFAIR 9 Sioux Rd., Sherwood Park, 417-3334. THU 21: James McArthur. THU 28 (7:30-10:30 pm): Ron Taylor.

CATALYST THEATRE 435-6207 THU 28 (8 pm): Meg Lunney. • Alex Houghton, the Spinstergirls. TIX: \$11 @ TIX on the Square.

CITY MEDIA CLUB 6005-103 St., 433-5183. • Every FRI: Dani Night. FRI 22 (9 pm): Elkeri. Kerekiu, Maple Ridge-new/old country. TIX: \$5, members, \$7 non-members. SAT 30: Mr. Lucky. Halloween Bash. TIX: \$4 adv. \$5 @ door members. \$6 adv. @ door \$7 non-members. adv. tix @ Blackbird Myozik, Southside Sound.

CLUB CAR LOUNGE 11948-127 Ave., 453-1995. • Every SUN (2-7 pm): the KGB hosting the Traffic Jam Sessions.

CLUB MACARENA 1081-69 St., 425-5338. • Every SUN: Jammin' & Madness (Open Jam).

CROWN PLAZA CHATEAU LACOMBE 447-2643. SAT 30: Millennium Masquerade Ball: Big Breakfast Scoopie Band. TIX: \$125. fundraiser for Alberta Foundation for Diabetes Research.

DEVILIN'S 10507-82 Ave., 437-7489. • Every MON (8:30 pm): Bubba. Funky jazz, groove abstract.

FIDDLER'S ROOST 8906-99 St., 439-9788, 461-1358. • Every MON (7:30 pm): Country. Classic Jam Session & Open Stage. • Every WED (7:30 pm): Old Time Fiddle Jam Session. SAT 16 (7 pm): Saturday Night Jam Session and Dance. SAT 23 (8:30 pm): Talent show open stage.

FULL MOON FOLK CLUB Riverdale Hall, 10223-110 Ave., 438-6410. SAT 23 (8 pm): Kavisha Mazzella. TIX: \$13 adv., \$15 door.

GOODFELLOWS 3046-106 St., 431-1111. FRI 22 (9 pm): Mr. Lucky.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. • Every SUN: Acoustic Open Stage, hosted by Paul Levers (7:30-11:00 pm).

HIGHRUM CLUB 4296-98 Ave., 440-2233. • Every TUES Music Trivia.

HOROWITZ THEATRE U. of A. Campus, 451-8000. SAT 23 (8 pm): Ron Sexsmith. SUN 24 (2 pm): Parade of Stars: Paul Hann.

JOHNNY'S PUB 8318-144 Ave., 475-8702. SAT 23 (8 pm): Mr. Lucky. SAT 30 (9 PM): Uptown Shuffle.

JUBILEE AUDITORIUM 451-8000. SAT 30 (6-30 pm): Gospel Series: Family fun with the Donut Man, Razor's Edge. TIX: \$10/\$12 @ TicketMaster.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. • Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands.

LA HABANA 10238-104 St., 424-5939. • Every WED: Latin Dance Lessons. • Every THU: Dance Party. THU 21: Bomba. FRI 22-SAT 23: Sonora Tropica. THU 28: Bomba. FRI 29-SAT 30: Los Camanates.

LITTLE FLOWER SCHOOL Behind Telus Field, 429-3624. • Every WED (8 pm): Open Stage hosted by Brian Gregg.

NORMAND'S RESTAURANT 11639A Jasper Ave., 482-2600. TUE 26 (8-15 pm): Uptown Shuffle.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 458-9102. • Every WED night (7-11:30 pm): Bluegrass Jam. TIX: \$2 cover, coffee free.

O'BRYNE'S 10616 Whyte Ave., 414-6766. • Every TUE: Traditional Irish music by Mana Dunn, Shannon Johnson and friends, no cover. THU 21 (10 pm): Northwest Passage Live-Celtic rock. SAT 23 (10 pm): Northwest Passage Celtic rock. SAT 30 (10 pm): Northwest Passage Celtic rock. SAT 30: Halloween Costume Party. SUN 31: Celtic New Year Party.

PHATZ RESTAURANT 10331-82 Ave. • Every MON: Live Monday Nights with live music.

PONCHO'S PUB 9006-132 Ave., 457-8718. • Every FRI live music/DJ dance. • Every SAT Karaoke/DJ with Brenda.

PUCK'S SPORTS BAR 11845 Capilano Dr., 471-1231. • Every FRI & SAT: Blues night.

SIDETRACK CAFE 10333-112 St., 421-1326. • Every SUN: Variety Night: Atomic. THU 21: Craven A Just for Laughs-comic. FRI 22: Paperboy-Celtic rock. SAT 23: Orchestra Energia-Latin. MON 25: New Music Mondays: Open Stage hosted by Mike McDonald. TUE 26-WED 27: Doug Cox & Rick Fines. THU 28: The Stone Merchants. FRI 29: Fred Eaglesmith, Chicken Snails Roadshow. SAT 30: Fred Eaglesmith, White Light and the Wongs-new alt. country. TIX: \$12 @ the Track. SUN 31: Variety Nite-Halloween

with 5 minute Miracle.

SPORTSMAN'S CLUB 4708-75 St., 413-8388. FRI 29 (9 pm): Uptown Shuffle.

STARBUCKS COFFEE • Downtown 104 Ave., 112 St., 242-2455. FRI 22 (8 pm): Chris Smith. • Jasper Ave., 109 St., FRI 22 (7 pm): Stu Kirkwood. • Southpoint, Calgary Trail S., 463-4300. WED 27 (7 pm): Everett LaRo. • WEM, 429-8336. FRI 22 (7 pm): Ben Sures. • Southgate Mall, 431-2850. THU 21 (6:30 pm): Mike McDonald. • Depot 170, 170 St., 99 Ave., 481-6156. FRI 22 (7 pm): Joel Rathjenn. • Sherwood Park, 296 Baseline Dr., 449-1095. FRI 22 (7 pm): Joel Kroeker. • St. Albert, St. Albert Trail, 458-6551. FRI 22 (7 pm): Lane Arndt.

THE SUGARBOWL FRI 22 (10 pm): Andrea Revel. TIX: \$12. THU 21 (10 pm): Robin Hunter and his 1001 Romantic Gals. TIX: \$2.

THE THREE MUSKETEERS CREEPERY 10416 Whyte Ave. • Every WED (8-11 pm): The Bobby Cairns Trio; Cover \$5; students \$2.50.

UNITARIAN CHURCH OF EDMONTON 12530-110 Ave., 420-9018. SAT 23 (8 pm): The Mists of Time, presented by the Griffin Consort: Gordon Ricelli-Celtic harp, Christine Hanson-cello, Brian Kiely-storyteller. TIX: \$12 adults, \$8 kids/seniors.

UPTOWN FOLK CLUB Queen Mary Park Community Centre, 10844-117 St., 718-2306. FRI 29 (7 pm): Open Stage hosted by Camie.

WINSPEAR CENTRE 428-1414, SUN 31 (8 pm show): Live from the Vinyl Cafe: Chris Whiteley with Stuart McLean. TIX: \$22.

ZODROVYA UKRAINIAN PUB 421-8928. FRI 21: Halloween Party. TIX: \$3 with costume, \$6 without.

Classical

ALBERTA COLLEGE Multart Hall, 10050 MacDonald Dr., 423-6230. SUN 31 (2 pm): Spectrum: Concert One: A Musical Friendship: Jacques Israelievitch-Violin special guest.

Spectrum Concert Series TIX: \$50 adults, \$15 seniors/students. Individual Child TIX: \$15 adults, \$10 seniors/students.

ALL SAINTS' ANGLICAN CATHEDRAL 10035-101 St., 420-1757. FRI 22 (8 pm): From Handel to Chopin: A Concert with Martin Elliott and Jeremy Spurgeon. TIX: \$12 adult, \$8 senior/student. FRI 22 (8 pm): Martin Elliott Lecture Recital. TIX: \$10 @ door. SAT 23 (11 am): Martin Elliott Masterclass: Martin Elliott-bass, Jeremy Spurgeon-piano. TIX: \$10 @ door.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414. FRI 22-SAT 23 (8 pm): Parade III: Pops: Musicals, Great Musicals. TIX: \$17-\$52 SUN 24 (2 pm): Symphony on Sundays: Inspiration: Jacques Israelievitch-violin. TIX: starting @ \$15. TUE 26 (8 pm): The One Edge Series: Spirit of the West. FRI 29-SAT 30 (8 pm): Magnificent Master Series: Homefield: Ivan Zensky-violin.

HORIZON STAGE 1001 Calahoo Rd., 962-8995. SAT 30 (7:30 pm): Nomads. TIX: \$17-\$50 adult, \$15 student/senior.

LA TAPA RESTAURANT 10523-99 Ave., 424-8272. WED 27 (9-11 pm): D'Arcy Greaves-classical guitar, nuevo flamenco.

MCDONALD UNITED CHURCH Banquet Hall, 101 St., one block S. of Jasper Ave., 468-4800. WED 27 (12-12:50): Music Wednesdays at Noon: Carl Loebberg-classical guitar. Free admission, bring bag lunch.

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Vans to divans



Diesel Boy fuels a pop/punk fire

Pop goes the Diesel Boys' disc, Sofa Kings

BY DAVE OWEN

California's Diesel Boy arrive in Edmonton this Thursday eve as part of their three-week Canadian tour for their latest CD, *Sofa King Cool* (say it slowly... very loudly... on mass transit). When I ask Diesel Dave, the vocalist and songwriter for the band, why Edmonton audiences should rush out and catch his show, he replies, "Because we rock harder. It's for anyone who enjoys a good time and likes music that sounds good." Fair enough.

Diesel Boy's first CD, *Cock Rock*, came out in 1996, followed by *Venus Envy* in 1997. "They are all puns or plays on words," Dave says, helpfully explaining the titles. "This is our first without a penis pun." Also, he adds, the band members are sofa kings because they often sleep on strange people's couches while on tour.

Their type of music won't change the world, Dave says, adding that punk music is probably "going straight to hell." (Hey, he said I could quote him on that.) Even though Diesel Boy is on a punk label, Dave says they're more of a "souped-up

pop band" with a punk-rock work ethic. (Definition of punk-rock work ethic: a do-it-yourself, play-everywhere-from-halls-to-garages, forge-your-own-identity world view.) Dave says he grew up on the Beatles, Duran Duran and an assortment of bad '80s hair bands like Mötley Crüe; these days, he prefers the likes of Green Day and Bad Religion. Which explains where this punk band's pop side comes from.

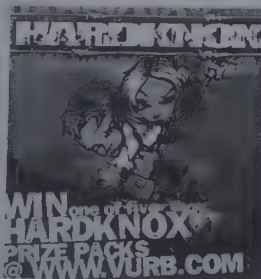
Penthouse or basement?

Dave says that five years from now, the band could be sitting beside a pool in the Oakland Hills surrounded by Penthouse Pets, or in a crummy apartment surrounded by bills—the odds are about 50-50 either way. Whichever result prevails, he's confident they'll still be touring in their 1989 Ford Econoline van. "I definitely recommend them," he says. "If you take care of them, they are very reliable. We've never had any major problems. We've always had Fords."

Dave writes Diesel Boy's material, but says he finds it difficult to write new material while they're on tour, no matter how comfortable their van may be. "If I do at all," he says, "it's usually lyrics." The music gets worked on back home in Santa Rosa, California. But the time they spend at home, however, is limited; as their press release states, "Diesel Boy has managed to tour their nuts off." They have put almost 70,000 miles on the Econoline odometer during their travels throughout Canada and the States and have even "rocked the historic countryside of Europe." A shining example of the punk rock work ethic. They'll be at the Rev this Thursday—the van will be parked out back. ☺

Diesel Boy

With Bigwig • The Rev • Thu, Oct 21



RAGE AGAINST THE MACHINE

THE BATTLE OF LOS ANGELES

BEGINS NOVEMBER 2

Flashing Lights

Continued from page 13

close to the originals as possible. That meant the band had to adhere to their performance role exactly, and Murphy has continued that philosophy into the group's current incarnation. From the outset, Murphy made it clear to his partners that he would be the primary songwriter, and so far that decision hasn't created any problems. If anything, the Flashing Lights is the most amicable project he's ever been involved with.

Murphy's flaw

"I don't think that anyone [in the band] feels that their role is diminished because they're not writing songs," explains Murphy. "It puts more emphasis on what you have to do in terms of making the song work. As an instrumentalist, you have to take your role more seriously. When I bring in a song and it doesn't work with the band, I just drop it and offer something else."

Lately, Murphy has been especially prolific, which he figures has made him "a bit of a pain to work with." He frequently records demos at home with a tape recorder and brings in countless numbers for the group to toy with. Unfortunately, he's so full of ideas that they barely have time to explore them all.

"After a while, we're so tired," he chuckles. "We can't even remember what we worked on the week before. Now we're in the habit of recording all our rehearsals, so we can focus on songs that are worth getting into the set. It helps me focus, because I'm really an unfocused individual."

Murphy may be excited about his own work, but he realizes that he would be nowhere without his band. They mean as much to his work as anything else. "They're the best band for a songwriter to have," he says.

As the old song goes, perhaps the best is yet to come. ☺

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Classical Notes

By DAVID GOBEIL TAYLOR



Violinist proudly plays second-fiddle music

Inspiration • Winspear Centre • Sun, Oct 24, 2pm "Jacques Israelievitch? That rings a bell," says *Vue Weekly* music editor Dave Johnston, politely asking me why I can't fit Spirit of the West into an, ahem, *classical music* column. "He's the concertmaster—er, lead violinist, you know, the frontman—for the Toronto Symphony Orchestra," I explain. Johnston lets out a guffaw. "Well, he must have plenty of time on his hands to visit Edmonton!"

Sadly, it's true: the 94 musicians and 100 support staff members of the TSO have been on strike since September 26, and there's no end in sight. They're asking for wage parity—their average annual salary of \$53,000 is less than half what orchestra members in similarly-sized U.S. cities like Detroit and Pittsburgh make. While \$85,000 U.S. a year may seem like an astronomical sum to you or me, remember that these are among the best in their profession—and the top few thousand business executives or baseball players, for example, earn far, far more.

When I call Israelievitch at my appointed interview time, I politely

ask him about the strike, how the morale is, etc. "There's no discussions [between the orchestra and management] at all," he says. "The negotiations are completely on hold." The TSO has been cancelling concerts 10 days in advance, leaving quite a few grumbling season ticket holders.

But I want to focus on the French-born violinist's upcoming concert, "Inspiration," with the Edmonton Symphony Orchestra (Hmmm... I wonder how much they're paid. Ah, well, that's a topic for another column), not the labour dispute. And Israelievitch seems grateful.

There's an interesting common thread among the pieces on the programme: Israelievitch is playing Max Bruch's Violin Concerto No. 2. Framing this piece are the ESO's selections, Ottorino Respighi's *Tuttico Botticelliano* and Ludwig Von Beethoven's Symphony No. 2.

What's the common thread? These are quite lesser-known works by these composers. Bruch's most-performed pieces are *Kol Nidrei* for cello and orchestra and his first violin concerto. (In fact, I had no idea he'd written a second—and, I recently discovered, a third!) Respighi's known

for *The Fountains of Rome* and *The Pines of Rome*, and with Beethoven, it's his odd Symphonies afterward, No. 3, 5, 7 or 9, that are usually played.

But Israelievitch believes in seeking out pieces that the audience won't know by heart so that they can have a more immediate reaction to the music, one more like the composer's contemporary audience, instead of a jaded comparison. ("That was an all-right performance of Rach Two, but it doesn't compare to Emmanuel Ax's, back in '79...")

"Composers like Ravel got frustrated," says Israelievitch, "when they were best known for only one piece, like *Bolero*. Once a piece becomes well-known, audiences are more likely to ask for it again—at the expense, unfortunately, of the rest of the composer's oeuvre."

"The repertoire of classical music is vast," continues Israelievitch. "And it's fun to explore it. As to whether a piece that's more popular is actually a better piece—well, it's all in the ear of the beholder." (Shouldn't that be "belistener?")

Max Bruch may not be the best-known composer out there, but his first violin concerto in G minor holds a place alongside the violin concertos of

Tchaikovsky, Mendelssohn and Brahms as the acme of the big, lush romantic dialogue between soloist and orchestra. Bruch calmed himself down for number two—it's much more melodic and introspective. (It's still a late romantic concerto, mind you, so Bruch kicks it up a notch for a whoop-ass final movement. Whoop-ass-issimo, in fact.)

Unlike many ESO guest artists, Israelievitch won't be flying in, taking a cab to rehearsal, going for dinner, performing, bowing, then catching the midnight flight back to Pearson. He'll be staying in town for a good 10 days, giving master classes, performing with Stéphane Lemelin and Tanya Prochazka, visiting the art galleries and hangin' with his buddy Douglas Haynes, a well-known local visual artist. ("I have one of his paintings over my bed," says Israelievitch. High praise indeed, coming from a Frenchman—take it from me, 'cause that "Gobeil" ain't Welsh.)

"On my first visit here several years ago, I discovered what a great cultural centre Edmonton is," says Israelievitch. "So it's great to have the chance to become, if just for a few days, part of the cultural life of the city."

Then, I guess, it's back to the pick-et line.

Bold over

A.R.M.T.A. Awards Recital • Muttart Hall • Sun, Oct 24, 2pm I quote verbatim from the press release, complete with bolds: "The **Alberta Registered Music Teachers Association** would appreciate this **annual public event** being mentioned in *Vue Weekly*. This event honours the students who have received top marks from Conservatory Canada and Royal Conservatory of Toronto."

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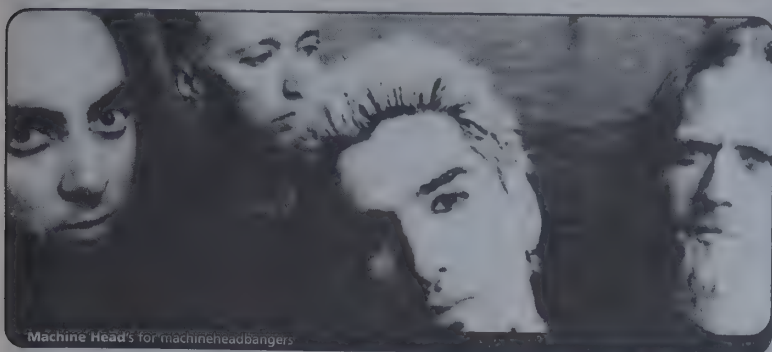
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Metal Machine music



Machine Head's for machineheadbangers

Metal quartet has *Burning* at stake

BY STEVEN SANDOR

I must get pretty frustrating to be a member in one of those bands that receive a lot of critical acclaim, but little commercial success. But Machine Head singer-guitarist Robert Flynn is sure his band's new CD is going to put them on the commercial map as well.

"I am totally sure that this is the album that is going to do it for us," says Flynn of Machine Head's brand-new release, *The Burning Red*. "We know that the material is really strong. The vibe with the band is better than it has ever been."

The Bay Area band's first two records, *Burn My Eyes* and *The More Things Change*, made them the toast of those in the know; their music was categorized by Flynn's all-over-the-map vocal stylings and series of quick guitar riffs. The sound—for the metal scene—was ahead of its time. Ironically, it was another band, Korn, who followed the Machine Head blueprint and made it as hit-making rock godz. Now, the sonic style that Machine Head (Flynn, guitarist Ahvue Luster, bassist Adam Duce and drummer Dave McClain) essentially developed is all the rage on the rock scene, and it seems everyone is making a buck off it—except Machine Head themselves.

The irony isn't lost on Flynn.

"I love it," he says. "I think it's great when I hear a band that has been so obviously influenced by us—or, in some cases, where they're basically doing nothing more than plagiarizing us—and then some of them will even dis us afterwards. But I seriously believe that imitation is the greatest form of flattery. So I get a real kick out of it."

Police brutality

While *The Burning Red* is easily the best-sounding record the band has ever put out—producer Ross Robinson (Korn, Tool) got Flynn to extend his already wide vocal range, while Luster's guitars spit and snarl like they never have before—the oh-so-fickle public will probably first turn their attention to the cover that appears on the song list: Machine Head grace *The Burning Red* with a twisted version of the Police's "Message in a Bottle."

"Sting paid us a lot of money to do the song," laughs Flynn. "Actually, it started out as a B-side, but it turned out so really cool that we decided to

make it part of the album."

Frisco inferno

Machine Head hail from the San Francisco area, which once enjoyed a fertile punk and metal scene that produced bands like Metallica, Slayer, the Dead Kennedys and Faith No More. But the days of San Francisco being an important city on the musical map are over, says Flynn.

"We were kind of lucky to come up when we did," he says. "For a young band today, the scene in the Bay Area really sucks. Most of the all-ages clubs have been shut down, so when a band does get a gig, their fans have to be 21 to get in. We know that it doesn't work like that for a young band. And while there are still some all-ages theatres

left in the city, they seat about 2,000 people each, which a young band can't possibly hope to fill."

So far, though, Machine Head have been filling halls on their tour—which stops in Edmonton next week. And so far, Flynn has been stoked by the response to the band's live show.

"People are reacting better to the new songs than they are to the old ones," he says. "Actually, I think that's kind of strange, but it is cool at the same time."

Those who attend this week's Edmonton show should be in for some improvised treats. October 22 is McClain's birthday—and Machine Head may have a surprise or two planned for him.

"For sure, there will be some shenanigans," promises Flynn. ☉

Machine Head
Golden Garter • Fri, Oct 22

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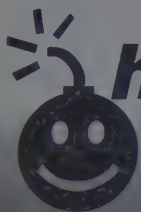
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THE ANNEXATION OF BOLLAND

Techno pioneer survives commercial pressures

BY DAVE JOHNSTON

CJ. Bolland has an interesting story to tell about last weekend's adventures. The Belgian DJ flew into Montreal to play at a local club; the show's promoters dropped him off at his hotel, saying they'd come by later to take him to the gig, where he'd play for several hundred eager techno fans. So he took a nap.

The next morning, he was woken up by the same promoters, who were extremely apologetic. He'd missed the show—it turns out the telephone system in the hotel wasn't working, so they couldn't call him in time. (Why they didn't come knock on his door remains a mystery.) Briefly disheartened, he figured that if he'd come all that way, he might as well play for somebody.

"I ended up playing at this house party," he laughs. "Somebody had some decks set up in the kitchen, and I played for about a hundred people."

For Bolland, it was a low-key way to spend a Sunday. For those who attended, it was like having a private audience with a member of the royal family of techno. Bolland's been there since the genre's infancy—he was producing techno long before there was a name for it. And now, in these latter days of variegation and promulgation of all forms of turntablism, CJ. Bolland is recognized around the world as a pioneer.



CJ. Bolland: O pioneer.

to get a place of his own.

"I've had all the equipment, but I've never had a proper place to put it all," he laughs. "I used to work out of my bedroom, and it was getting a bit annoying. I was beginning to outgrow the whole notion. The studio was the first thing to go up. I don't care about the rest of the house—just a mattress on the floor is fine."

THE 411: 303 AND 909 GET 86ED

Setting up a home studio is a time-consuming endeavour—especially when you have to customize the space so your neighbours won't hear the evil thump of a 909 snare. Bolland doesn't use the vintage drum machine often, and he's long given up using his 303 bass generator. He feels that the development of new technology has made the use of such equipment irrelevant, as has the widespread use of the gear in techno.

"The last time I used a 303 was eight years ago," he says. "I'll never get rid of them, because there's too much sentimental value. It's too annoying to program structures with them; and besides that, it's been done. It's been overused. I prefer to sample stuff like bass drums from other records and remould them. Now that dance music has been around for 15 years, and the same sounds have been reused and remixed, it's nice to use other people's sounds, even some of my own."

Once upon a time, Bolland wasn't equipped with anything to compose music with besides his imagination. At an early age, he displayed an interest in electronic music, grooving in front of the television to the theme from the British sci-fi serial *Dr. Who*. His mother was a DJ, playing records by Kraftwerk and Vangelis in a nightclub she and Bolland's father owned. He first heard Jean Michel Jarre's influential recording *Oxygène* on the radio, and then saw him on television.

"He had this crazy customized synthesizer that looked like something from outer space," Bolland remembers. "I was freaked out by it, and I loved the analogue sound. There wasn't much stuff like that back then."

HE DIDN'T QUIT HIS DAY JOB—YET

Back then, Bolland had was no ambition to become a world-famous DJ, or even a professional musician. The simple, pure love of music was Bolland's driving force to acquire equipment and build his knowledge of composition and recording.

"I never intended to be a DJ," Bolland says. "I used to work at all sorts of jobs, like construction lots and shops—I even worked in a bakery, just so I could get enough money to buy a keyboard. I was saving up money constantly, buying keyboards, drum machines and samplers, and I started making home-made tracks."

Bolland wouldn't call these early recordings techno compositions—after all, the idea of techno hadn't even been invented yet. Eventually, though, the recordings made their way onto local Belgian pirate radio stations, which eventually led to a call from someone who had started a new record label with a partner. His name was Renaat Vandepapele, and soon the 16-year-old Bolland was releasing singles through the R&S Records imprint. Under a variety of pseudonyms such as The Project, Pulse and Space Opera, he had a single out in the shops every other week. Using the different names ensured that people wouldn't tire of his prolific output.

"I didn't actually start DJing until three years after that," says Bolland. "I had quite a few records out then, and I literally lived in the studio. The only time I ever opened the front door was to let the pizza guy in. At the time I had only played live, but I was getting so many offers from smaller clubs that didn't want to put on a live show. I kept turning them down, until I figured that since I was buying so many records anyway, and I was so into the music, I might as well try."

DIDN'T PLAY WITH A FULL DECK

Bolland's first party was a rave in Newcastle, England. "It was pretty scary," he remembers. "There were 6,000 people, and I had never tried this mixing thing before. I kind of

ANALOGUE RETENTIVE

In 1996, Bolland released *The Analogue Theatre*, which spawned two monster dancefloor anthems, "Sugar Is Sweeter" and "The Prophet." The major-label deal he swung with London Records (run by BBC Radio One DJ Pete Tong) ensured that the album would wind up in stores around the world, and its eventual success propelled Bolland to the attention of a new audience who had just begun to discover the exploding electronic music scene.

The label wanted more hit singles, but Bolland wasn't prepared to provide them. He wasn't a pop star, he said, and he refused to release material he didn't feel strongly about.

"Suddenly it was a whole new ball game," he recalls. "I was suddenly not putting out underground music, I was being asked to make chart-successful stuff. The first single I gave them, 'Sugar Is Sweeter,' did have chart success, and obviously they wanted more of that. I'm just Mr. Underground Techno Guy, and I wasn't focussed on any charts at all—I didn't particularly care. Not that I wouldn't say no to the cash, but I'm obviously in this for the music."

But that's not the only reason Bolland pulled back. He needed to find new projects to recharge his creative flow. Bolland had been busy producing his sister Sian's album, *Kandahari Rising*, for release through Universal Belgium. He's also been occupied with building a new studio in a house he recently acquired in Antwerp. Previously he had rented space in a large recording complex, but he soon realized that it was time

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RED'S—Phase III, West Edmonton Mall, 481-6420 • THU OCT 28: Public Enemy featuring Chuck D and Flavor Flav, with Jilly Black and Mitchie Mee • WED NOV 24: Technotronic featuring Ya Kid K, and Black Box

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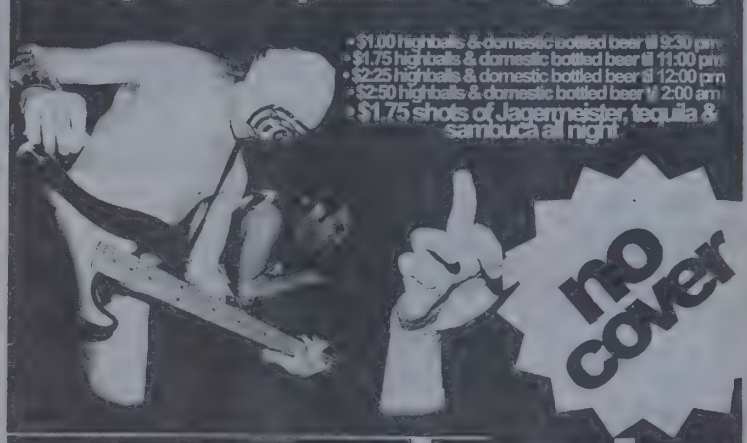
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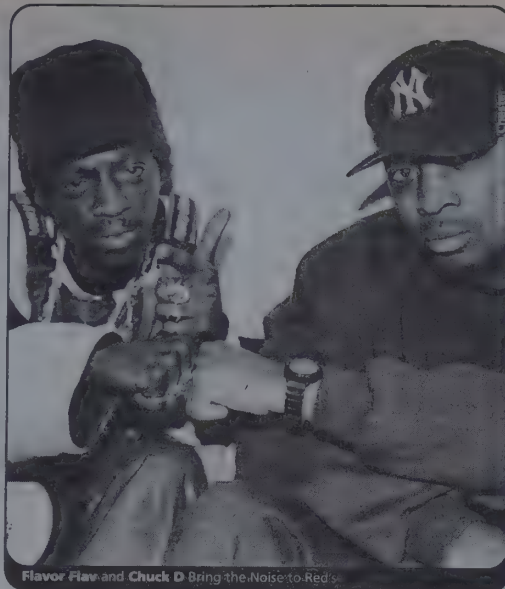
By DAVE JOHNSTON

Pump up the Noise

What's past is past—either that or they're playing at Red's. The West Edmonton Mall club is known for presenting popular groups of yesteryear like Trooper, but some upcoming acts are more eclectic than the usual rockers-past-their-prime.

Next Thursday, October 28, the legendary Public Enemy will make their first appearance in Edmonton. It's been a long, twisted road for Chuck D, Flavor Flav and Terminator X, yet they've managed to become one of the most enduring and influential hip-hop groups.

Responsible for such earth-shattering releases as *It Takes a Nation of Millions To Hold Us Back* and *Fear of a Black Planet*, they provided anthems for the socially conscious among us. "Fight The Power," "911 Is a Joke" and, of course, "Bring the Noise" proved that hip hop could be relevant and even dangerous, inciting some community leaders to do everything short of throwing them in jail to silence them. Rage Against the Machine, the Black Eyed Peas and Mos Def are only a handful of current



Flavor Flav and Chuck D Bring the Noise to Red's

acts who owe Chuck and his posse a huge debt.

Lately, Chuck D has established himself as a hero for the digital age, challenging his former label Def Jam over the right to distribute the controversial MP3 music format. The rift forced Public Enemy to go independent—they released their latest

effort, *There's a Poison Going On*, through the Web label Atomic Pop. They made history by being the first band to distribute their album initially as a digital download, rather than provide retail outlets with CDs and tapes.

And on November 24, Red's will welcome a double bill of dance music

pioneers: Technotronic and Black Box. Both groups were chart-toppers earlier this decade, and helped opened the door for the current dance-floor revolution. They didn't produce thought-provoking musical diatribes, but they knew how to make the crowd freak out. Check out the bottom end on "Pump Up the Jam" if you don't believe me.

Glaude to be a Bishop

On Thursday, October 21, many clubbers may have to make a tough choice, as both Rebar and Lush present two phenomenal DJs.

Rebar's Hard Times club night will feature San Diego spinner Jon Bishop, recently selected by *Playboy* as the best club DJ in America. His residency at Club Hedonism is legendary, unifying a crowd of gays and straights every Thursday for an uplifting four hours of house beats. Bishop's reputation has been enhanced via a busy touring schedule, and he's recently released a mix CD, *Clubnights Vol. 1*, through ICU Records.

Meanwhile, Lush will put Seattle's Donald Glaude behind the decks for their Chemistry night. Glaude has been a cornerstone for the hard house movement, and an audience favourite with his energetic performances. As part of Funky Tekno Tribe, he has promoted events along the U.S. West Coast, and has undertaken an unrelenting itinerary of gigs across the world. Glaude's recent mix CD, *Off the Hook*, was released through Moonshine Records.

When it rains, it pours. ☉

C.J. Bolland

Continued from page 22

pulled it off in a dodgy way. I learned how to DJ at parties, and I only bought a set of decks a couple of years after that first time. I couldn't be bothered practising mixing records at home when I could be making them."

Bolland is still able to spend entire days sitting at home making music, despite his busy DJing schedule. What he misses most, however, is the innocence of those early times. "I never thought that I would be making money by doing this sort of thing," he says. "I was doing what I loved to do, and now obviously things have changed. I've had chart success, remixes for a few big acts like

the Prodigy and Tori Amos, music for films and so on. Suddenly you go from nobody wanting you to absolute pressure. I have to deliver when the record company wants a hit single. The mood in the studio changes, because now you're working for somebody instead of yourself."

Bolland found the pressure overwhelming, and he realized that he needed to retreat from the spotlight before he lost his *sang-froid*. He realized that his love of music was beginning to suffer, and after he put out his last single, "The Prophet," in 1997, it was time for him to take an extended break.

"I really had to work on changing my frame of mind," he explains soberly. "I had to remember why I was making music in the first place. I had to get back on the right track."

JUMPIN' GEMINI

Bolland's evolution has a musician is evident in his most recent single, "It Ain't Gonna Be Me." It's a rollicking piece of big beat, complete with a funky guitar riff that pushes the rhythm along. His album in progress, tentatively titled *Gemini World*, absorbs a wide number of influences, from straight techno to drum 'n' bass. Bolland's passion for music knows no limits, and he frequently buys singles from all genres to keep his imagination fresh.

"With technology," he says, "the possibilities are endless. When I started it was virtually all analogue equipment. There were no CDs or DAT machines. You can't even compare the samplers back then with what

you can get your hands on now. The music evolves with the technology. Apart from that, you have your roots, too. I still have my original feeling about the music I grew up with, and that is still very influential with what I'm producing now. You take the old with the new."

Bolland's biggest problem now is the fact that no matter what he does, whether it be DJing, creating music or hanging out in record stores, his skills have progressed faster than the general public's tastes have. Going out and playing for audiences around the world keeps him in touch with what people like to hear. DJing offers Bolland a therapeutic release.

"If I make something that I'm really into, most people wouldn't understand it," he laughs. "But when I'm out DJing, I begin to remember what it's like to be dancing on the dance floor, and I try to put that feeling into the music I make. What's the point of making a dance record that is too wild or too sick to dance to?"

¿YO HABLA TECHNO?

Bolland calls techno the universal language, and his travels all over the world have given him a unique perspective on dance music's universal appeal. Whether he finds himself behind the decks in Japan or England or Edmonton, his initial culture shock gives way to the knowledge that people love to lose their minds to a wicked beat.

"Once you're in the nightclub, it all looks the same," says Bolland. "You've got the turntables, the mixing desk and you've got the people. And the people generally do the same thing, which is dance and go mad. You forget where you are, and it feels great to see people responding positively to your music." ☉

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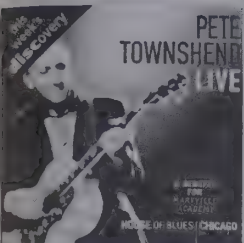
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CJ Bolland
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new sounds

reVUEs of this week's newest discs



PETE TOWNSHEND LIVE: A BENEFIT FOR MARYVILLE ACADEMY (PLATINUM)

We're far enough along in music history that a decent piece about Pete Townshend's newest disc probably requires some sort of a foreword. Despite classic rock stations' tireless efforts to keep the Who alive, the pop world doesn't seem to remember what a towering figure Townshend was in his prime, the musical and philosophical equal of Bob Dylan. If Townshend never attained Dylan's near-mythic status, it's probably only because he lived a far more public life. It's hard to be enigmatic when you're as direct and straightforward as Townshend.

Townshend has publicly grappled with the aging process—interviewers constantly quote his comments about “the kids.”—and this live performance to raise money for a facility for abused kids is just about the most effective action in that direction you could imagine. Flanked by a backing band who deliver flawless support, rock's original “old guy” is in fine form. He's lost none of his emotional fire, and the warm, intimate sound captured here is a powerful testament to Townshend's talent and ability. The second disc features guest vocalist Eddie Vedder joining in on a couple of cuts, including a surprisingly raw version of “Magic Bus.”

Sadly, this disc will probably only appeal to longtime Townshend fans partly because Pete basically grew up with his audience, but they're in for a treat. Pete gives an extraordinary show which includes some of his best songs. ★★★★★ —T.C. SIYAW

PAUL McCARTNEY RUN DEVIL RUN (CAPITOL/MPL/EMI)

Like all the surviving Beatles, Paul McCartney stopped being a relevant musician years and years ago—amazingly, Elvis Costello got on better with Burt Bacharach as a collaborator than he did with McCartney. I mean, come on... Burt Bacharach! It's an astonishing descent into triviality for a performer as beloved and iconic as McCartney.

Run Devil Run, McCartney's new recording of '50s rockabilly rave-ups, may be too backward-looking to be relevant, either, but it's a hoot all the same. The material is simple, catchy and emotionally direct—from Elvis Presley's punchy “I Got Stung” to Carl Perkins's “Movie Magg” (so full of weird, vivid details it has to be autobiographical) to the gorgeous, aching ballad “No Other Baby.” McCartney's originals (there are three) aren't quite on the level of the rest of the material, but it's heartening to hear him recapturing a little bit of that old-time *Meet the Beatles* energy. And it's good to see a rockabilly record getting a high-profile release—any genre of music that can inspire both Paul McCartney and the Cramps must have something going for it. ★★★★★ —PAUL MATYCHUK

NANCI GRIFFITH WITH THE LONDON SYMPHONY ORCHESTRA THE DUST-BOWL SYMPHONY (ELEKTRA/WEA)

A few weeks ago, I was driving home from a frigid weekend of camping in the mountains of Kananaskis Country, enjoying the beauty of a sunset flurry from the warmth of my car, when the CKUA DJ played a pair of tracks from this release. It was perfect.

Songs by an American country-folkie, inspired by the flatlands of West Texas, recorded with England's finest orchestra? Heard in the mountains of Alberta? If this combination can work, the disc will certainly travel well.

While some of Griffith's lyrics approach the level of cliché so common to her genre, there's no denying the beauty of the music. Soaring strings and thunderous bass drums take her classic “It's a Hard Life Wherever You Go” to stirring new heights. And “Trouble in the Fields” opens with an arrangement so tender—and images so poignant—it'd make a wonderful musical companion to Steinbeck's *The Grapes of Wrath*.

I must admit, Griffith's performance at the Folk Festival last summer didn't impress me much. But I'll be sure to pay more attention next time. And if she brings an orchestra with her... ★★★★★ —DAN RUBINSTEIN

ALAN PARSONS THE TIME MACHINE (MIRAMAR/PARSONICS)

I used to have all the Alan Parsons Project records when I was young. His thematic compositions were lightweight but intriguing, and the music itself was

a hybrid of Mike Oldfield synth experimentation and, say, Asia-style pop...

All right, stop snickering—we all own vinyl we don't let our friends see. The Alan Parsons Project was catchy and different and that's as far as my musical tastes had developed at the time. I've moved on. But when I saw this CD, I succumbed to nostalgia—I had to hear it and find out what how the Project had developed over the last decade. Sadly, *The Time Machine* shows Parsons hasn't evolved at all.

I was surprised to see that Alan Parsons has dropped the “Project” moniker, a move that implies that he's the CD's principal performer. In fact, while Parsons produced and engineered the disc, he plays on only two of the 12 tracks, and only has composition credits on one. The remaining songs were written and arranged by “musical associates” Ian Bairnson and Stuart Elliott. It seems Parson has managed to move into the wings at the same time as he keeps himself in the spotlight.

And the music? Nothing to write home about, or even analyze at length. It's still pop, it's gotten more superficial and it's really boring. Even the vocals contributed by Clannad's Maire Brennan on one track don't help lyrics that are as deep as an Anne Murray song, or music that sounds like a freshman's introductory composition exercise.

Where's the innovation of *Tales of Mystery and Imagination*, or even the catchiness of *Eye in the Sky*? *The Time Machine* shows that the past shouldn't be revisited, and Parsons's future looks bleak indeed. ★★ —MATT BROMLEY

SOMETHING TO THINK ABOUT

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Dead man talking

Cage turns ambulance chaser in new Scorsese film

By BETH McARTHUR

What do you get the actor who has everything? If the actor in question is Nicolas Cage—Academy Award winner, highly respected thespian and founding member of the \$20-million-paycheck club—it's Martin Scorsese. Working with the legendary director of such swaggering classics as *Taxi Driver*, *Raging Bull*, *GoodFellas* and *Casino* was, says Cage, one of his dreams. So when Scorsese invited the intense actor to star in his new, extremely dark paramedic comedy, *Bringing Out the Dead*, it was a wish come true for the 35-year-old actor, whose first movie role (for which he was credited as Nicolas Coppola) was in 1982's *Fast Times at Ridgemont High*.

"It was a fascinating experience where I could learn something," says Cage. "I mean, I've been doing it for 20 years and now I feel that, you know, the people I choose to work with, I still want to learn something. And Scorsese was one of those people I thought I could learn something from."

Cage says he observed while working with Scorsese that, apart from being the master filmmaker people know him to be, the director maintains the passion of a student for his craft, a trait that stimulated Cage.

"He's got a great sense of humour, and one of the best feelings in the world is to be doing a scene and hearing Martin Scorsese laughing in the back. You're going, 'Yes! This is workin'.' He likes this."

Actor and the medics

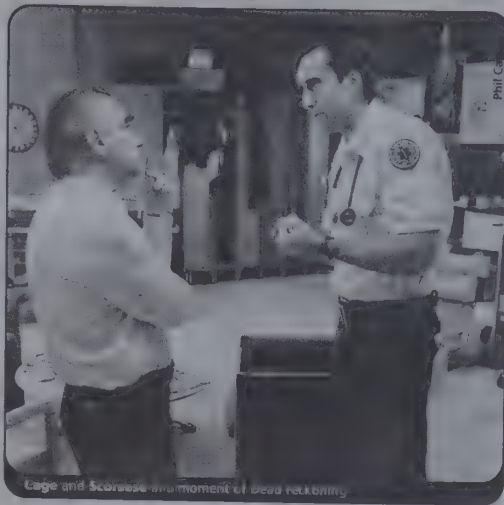
In *Bringing Out the Dead*, Scorsese reteamed with *Taxi Driver* screenwriter Paul Schrader, who adapted the debut novel of the same name by Joe Connelly, a former New York City emergency medical technician. Cage is paramedic Frank Pierce, a man near nervous collapse. Pierce is plagued by chronic overwork, outrageously indecorous shift partners, and recurring flashbacks of professional error. Played out over the course of three nights in shitty, gritty, pre-Rudolph Giuliani New York, the film co-stars Patricia Arquette, Cage's wife, with whom he enjoys another first professional association.

According to Cage, *Bringing Out the Dead* is a movie that feels totally new. "To me, this is Marty's most hallucinogenic movie, you know. It's got a real kind of trippy visual style, and I don't know what to compare it to."

Cage was attracted to the role, he says, for the opportunity to do an in-depth study of a man tormented by the conflict between his duty to save every life and his desire to play God. As well, he questioned what kind of person would put his or her life at risk to save another. "I was fascinated by the... concept almost that it's a mental illness in some ways," Cage explains.

Jukebox horror

An actor famed for his methodical way he prepares for his roles, Cage



Cage and Scorsese in a moment of dead reckoning.

rode with on-duty emergency personnel into the most hair-raising Manhattan and Los Angeles neighbourhoods, in one instance donning a bulletproof vest to attend the aftermath of a drive-by shooting.

"When I was in the back of a paramedic bus, it occurred to me that it's like—I'm gonna say one of my weird, abstract things—it's like the world's most intense jukebox, because you don't know what song they're gonna play. And sometimes the song is not so bad, and you think,

"Wow. Life is okay. This is what life is. I'm in a paramedic bus and nobody's getting hurt. We're all going

to be okay.' And then sometimes someone's face is slashed open and a child can't breathe and has brain damage. And I saw all these things, you know. Or someone got shot through their leg. Then, suddenly, the songs are so intense and so down that you're thinking, 'Life is horrible. I don't want to do this.'"

Cage also worried that, having recently played a messenger who escorts the newly deceased to heaven in *City of Angels*, he might rattle patients he came across in his research. He is, like his character, Pierce, a sensitive man.

"I do have genuine compassion for things. Some people say, 'Just get over it. Why are you worried about that incident in the newspaper with that two-year-old?' But these images haunt me."

Man and Superman

Upcoming projects see Cage moving away from the darker, edgier movies—*Dead*, *Snake Eyes* and *8mm*—he's made of late. A self-professed "car freak," he'll play an auto thief in *Gone in 60 Seconds* and act in a love story in *Captain Corelli's Mandolin*. As for *Superman*, a project Cage has been attempting to get off the ground for years, it's still in limbo. Not that he's frustrated.

"No. No, I'm not," he insists. "People say, 'Oh, he's upset about it.' I'm not. I'm fine. I got to work with Martin Scorsese." ☉

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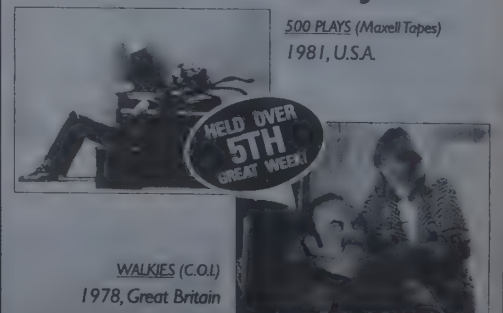
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Truth about Cats and Gogs

Best of Banff
presents the
Rocky XVII

Media reports from this year's Banff Television Festival focused on the fact that (gasp!) workaholic, messy-haired TV writer-producer David E. Kelley and (double gasp!) his preternaturally beautiful wife Michelle Pfeiffer were both in attendance.

But Hollywood star power is probably the least of the Festival's concerns—in fact, it's the only TV festival in the world that doesn't split the competition into American and international events. Festival president and CEO Pat Ferns refers to Banff as "the Olympics of television," although whether any of the programs would lose their awards if it came out that they had been made under the influence of drugs is open to question.

And as it turns out, the Banff Festival "Rocky" Award is one of the few TV trophies David E. Kelley didn't win last year. Eighty-one nominees were whittled down to 17 prize-winners; the program of, well, programming playing at the Metro Cinema this weekend includes winners and nominees from Poland, Germany, Ireland and, yes, Canada (our ever-reliable National Film Board was nominated in the Best Animation Program category for *Snow Cat*). There's no *Frasier* episodes here; just innovative and compelling artifacts from a medium that turns out to be not such a vast wasteland after all. —PAUL MATWYCHUK

There's no cat like *Snow Cat*

As far as I'm concerned, the saddest repercussion from the demise of Eaton's is that future generations will no longer fully appreciate that quintessential National Film Board animated short film, *The Sweater*. Hopefully, Sears will make good on their promise to keep the name alive, so that the kids who identify with director

Sheldon Cohen's depiction of Roch Carrier's beautiful 1940 short story will understand where that Toronto Maple Leafs (boo! hiss!) sweater comes from.

Cohen's latest NFB production is *Snow Cat*, based on the children's book by self-taught Canadian author Dayal Kaur Khalsa. The structure of this fable is a story-within-a-story; it's framed by scenes of an old woman spinning a yarn to her granddaughter, drawn in traditional cel animation.

The tale itself, which concerns a solitary woman living in the Arctic, has a different graphic style: white-on-black finger-painting. The images are very simple, yet wonderfully evocative of the bleak northern Canadian winter—and the medium is, of course, singularly appropriate for a children's story.

Elsie, the young woman, has her loneliness cured by the North Wind, who fashions a cat out of snow as a companion for her. I've become a bit of an expert in feline body language (cats outnumber people in my household), so I can vouch that the animators paid very close attention to detail.

While *Snow Cat* is no *The Sweater*—nothing ever will be—it deserves the many accolades it's received so far. The story, narrated by Canadian Oscar, Tony and Emmy Award-winner Maureen Stapleton, is rather predictable but satisfying nonetheless, and hidden inside it is a good lesson about the place of animals in nature.

Snow Cat's press material contains that clichéd promise to appeal both to children and to the "young at heart"—well, I'm canteriously old at heart, but I thoroughly enjoyed it anyway. —DAVID GOREN TAYLOR

Gogs' gift to animation

Wales has always been famous for its male voice choirs, carved wooden love-spoons and fierce pride in its teeming-with-sonorants language. Now it's developing a reputation for claymation as well, with the recently (very recently, given the paucity of web page tributes) burgeoning popularity of a half-hour

series, *The Gogs*.

The Simpsons long ago showed that TV series can get away with riskier material when their characters are animated—a fact proved beyond a doubt by *South Park*. In terms of potentially offensive imagery and concept, *The Gogs* lies somewhere between these two series; the title characters are a dysfunctional family of Cro-Magnons who fart, blow snot bubbles, happen upon putrefying animal carcasses and whonk each other over the head a lot.

In this episode, titled *Gogwana*, the troglodytic clan anachronistically find themselves in the Cretaceous-Tertiary Era, and witness Alvarez's famous comet slamming into the Earth and killing all the dinosaurs—including, thankfully, the Tyrannosaurus Rex that's about to eat them. The lowbrow humour is fast-paced, usually amusing, occasionally downright hilarious and only occasionally gratuitous. And believe it or not, the last minute or two is actually nostalgic, wistful and, dare I say, touching.

Incidentally, these Cro-Magnons don't just get their onomatopoeic names from their limited Homo Erectus vocabulary (and neither are related to Gog of the land of Magog from the Bible's Book of Ezekiel, chapter 38). In Wales, people from the affluent, more English-assimilated south call their blue-collar, coal-mining, North Walian countrymen "Gogs"—and it's not a term of endearment. (Ah, how my paternal grandfather, Idris ap Dafydd from Llanelli, would be proud of my Cymraeg...) And it's also sheer coincidence that the syllable "gog" appears twice in the world's longest geographical name, the Welsh town of (deeeep breath) Llanfairpwllgwyngyllgogerychwyrndrobwlllandysilio-gogoch. We Welshmen may have a complicated set of phonemes, but we make up for it with the simplicity of our vulgar humour. —DAVID GOREN TAYLOR

The Best of Banff

Zeidler Hall, The Citadel • Fri, Oct 22, 6:30pm; Sat, Oct 23, 7pm • Free • 425-9212

MOVIES 12
130 AVE.-50TH STREET 472-9779
Showtimes effective:
FRI, OCTOBER 22-THU, OCTOBER 28, 1999.

BOWFINGER PG
Suggestive language Sat Sun 11:00 Daily 12:30 3:30 5:40 7:55
Mild profanity only 12:35

JAKOB THE LIAR PG
Violence and disturbing scenes Sat Sun 11:30 Daily 1:55 4:30 7:15
Mild profanity only 12:15

MYSTERY MEN PG
Fists contact Sat Sun 11:30 Daily 2:00 4:30 7:00 9:35
Mild profanity only 12:05

DUDLEY DO-RIGHT G
Sat Sun 1:35 Daily 1:35 5:05 8:10 9:00
Mild profanity only 11:00

THE 13TH WARRIOR 14A
Violence and gore scenes Sat Sun 12:00 Daily 2:25 4:50 7:20 9:45
Mild profanity only 12:10

CHILL FACTOR 14A
Violence & gore scenes Sat Sun 12:25 Daily 1:45 5:00 7:50 10:10
Mild profanity only 12:35

THE BLAIR WITCH PROJECT 14A
Disturbing content, coarse language Sat Sun 11:45 Daily 1:15 3:30 5:50 7:25 9:30
Mild profanity Sat Sun only 11:30

DEEP BLUE SEA 14A
Fists contact Sat Sun 12:05 Daily 2:30 5:15 8:05
Mild profanity only 12:15

UNUSUAL SUSPECTS 14A
Violence and coarse language Sat Sun 11:55 Daily 2:05 4:35 7:10 9:35
Sat Sun only 11:45

INSPECTOR GADGET G
Sat Sun 11:35 Daily 1:35 5:05 8:10 9:00
Mild profanity only 12:05

THE HAUNTING PG
Disturbing content, not suitable for younger children Daily 7:15
1:35 4:00 6:30 9:00
Mild profanity only 12:30

THE GENERAL'S DAUGHTER 12A
Violence and gore scenes Sat Sun 12:00 Daily 1:15 3:30 5:50 8:10
Mild profanity only 12:10

TARZAN G
Sat Sun 12:10 Daily 2:40 5:10

BIG DADDY PG
Coarse language Sat Sun 11:50 Daily 2:10 4:45 7:10 9:35
Mild profanity only 12:00

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Ph. 429-2232

http://www.compumart.ab.ca/altvid/

SIXTH SENSE 1:10, 3:20, 7:10, 9:20 (14A)	SUPERSTAR 1:30, 3:10, 7:30, 9:10 (14A) NO WEEKEND MATINEE	STORY OF US 1:20, 3:50, 7:20, 9:50 (14A-coarse language) for younger children	DRIVE ME CRAZY 1:40, 3:40, 7:40, 9:40 (PG-not suitable for younger children)	MYSTERY ALASKA 1:00, 7:00 (14A-coarse language & suggestive scenes) THREE KINGS 3:25, 9:30 (14A-graphic violence)
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WEEKEND MATINEES • DENNIS THE MENACE 1:30, 4:10 (PG)

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CINEMA GUIDE

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FRI, OCTOBER 22-THU, OCTOBER 28, 1999.

EATON CENTRE CINEMAS
4211-106 STREET 434-3098

BRINGING OUT THE DEAD 14A
Disturbing content Daily 12:40 3:30 6:40 9:40
THX Mises

FIGHT CLUB R
Disturbing content Daily 12:40 3:30 6:40 9:40
THX Mises

BATS 14A
Daily 1:00 3:30 6:50 9:40 pm
DTS Digital

AMERICAN BEAUTY 18A
Disturbing content Fri Sat 1:30 4:00 7:20 9:50
Wed-Thru 1:30 4:00 9:50 pm
DTS Digital

THE BEST MAN 14A
Daily 1:10 3:50 7:30 10:00 pm
DTS Digital

THE SIXTH SENSE 14A
Daily 1:20 4:10 7:10 9:20 pm
DTS Digital

THREE TO TANGO 14A
Daily 1:40 4:30 7:15 10:10
DTS Digital

THE STORY OF US 14A
Coarse language Daily 1:50 4:20 6:30 9:10
DTS Digital

CRAZY IN ALABAMA 14A
Daily 7:00 4:40 7:40 10:05 pm
SDS

WESTMOUNT 4
11 Ave. Great Road 452-7343

CRAZY IN ALABAMA 14A
Fri Mon-Thru 6:45 9:45 Sat Sun 12:45 3:45 6:45 9:45 pm

THE STORY OF US 14A
Coarse language Fri Mon-Thru 7:00 9:15
Sat Sun 1:15 4:15 7:00 9:15
DTS Digital

AMERICAN BEAUTY 18A
Disturbing content Fri Mon-Thru 7:15 10:00
Sat Sun 1:00 4:00 7:15 10:00

FIGHT CLUB R
Disturbing content Fri Mon-Thru 6:30 9:30 Sat Sun 12:30
3:30 6:30 9:30
DTS Digital

CLAREVIEW TOWN CENTRE
4211-137 Ave. 472-7600

THE ADVENTURES OF ELMO IN GROUNDHOG G
Daily 12:00 pm

SUPERSTAR 14A
Daily 3:10 5:10 7:30 9:30 pm

AMERICAN BEAUTY 18A
Disturbing content Daily 1:40 4:20 7:10 9:40
DTS Digital

CRAZY IN ALABAMA 14A
Daily 2:20 4:50 7:30 9:55

THREE TO TANGO 14A
Daily 1:10 3:30 6:30 8:50 PM
DTS Digital

BATS 14A
Daily 2:30 5:30 8:00 10:20
DTS Digital

THE STORY OF US 14A
Coarse language Daily 1:50 4:10 6:40 9:00
DTS Digital

FIGHT CLUB R
Disturbing content Daily 1:00 4:00 7:00 10:00
DTS Digital

DOUBLE JEOPARDY 14A
Coarse language Daily 2:00 4:40 7:50 10:05
DTS Digital

THREE KINGS 18A
Graphic violence Daily 2:10 5:00 7:40 10:10
DTS Digital

BRINGING OUT THE DEAD 14A
Daily 1:30 4:10 6:50 9:30 PM
DTS Digital

WEST MALL 8
West Edmonton Mall Plaza 444-1829

HAPPY TEXAS 14A
Daily 2:00 4:10 7:30 10:00 pm

FIGHT CLUB R
Disturbing content Daily 1:30 3:50 6:40 9:00
no passes on 2 screens

AMERICAN PIE 18A
Sexual content, may offend Daily 1:50 4:50 7:30 pm

FOR LOVE OF THE GAME PG
Coarse language Daily 9:00 pm

THE BEST MAN 14A
Daily 1:10 3:40 7:00 9:50 pm
DTS Digital

CRAZY IN ALABAMA 14A
Daily 2:10 4:40 7:10 9:30 pm

THE STORY OF US 14A
Coarse language Daily 1:40 4:10 7:20 9:50
DTS Digital

DRIVE ME CRAZY PG
Not suitable for younger children, no passes
Daily 1:20 3:30 6:40 9:10 pm

WHITEMUD CROSSING
4211-106 STREET 434-3098

AUSTIN POWERS 14A
Coarse content Fri Mon-Thru 7:40 10:00
Sat Sun 1:10 4:00 7:40 10:00

CRAZY IN ALABAMA 14A
Fri Mon-Thru 6:50 9:50 Sat Sun 1:00 3:40 6:50 9:20 pm

FIGHT CLUB R
Disturbing content Fri Mon-Thru 6:45 9:50 Sat Sun 12:30
3:30 6:45 9:50
DTS Digital

BLUE STREAK 14A
Fri Mon-Thru 6:35 9:50 Sat Sun 1:30 4:20 6:35 9:40 pm

BATS 14A
Fri Mon-Thru 7:00 10:05 Sat Sun 1:40 4:30 7:30 10:05 pm

THE STORY OF US 14A
Coarse language Fri Mon-Thru 7:20 9:30 Sat Sun 12:50 3:20
7:30 9:30
DTS Digital

RANDOM HEARTS 14A
Fri Mon-Thru 7:00 9:55 Sat Sun 12:40 3:50 9:35 Sun 12:40 3:50
7:00 9:55 pm

DRIVE ME CRAZY PG
Not suitable for younger children Fri Mon-Thru 7:10 9:40
Sat Sun 4:10 7:10 9:40 10:10

MUSIC OF THE HEART G
Sarah Prentiss Sat 7:00 pm

THE ADVENTURES OF ELMO IN GROUNDHOG G
Sat Sun 1:30 pm

VILLAGE TREE MALL
Garden Rd. 463-8888

BLUE STREAK 14A
Fri Mon-Thru 7:30 9:45 Sat Sun 1:40 4:05 7:30 9:45 pm

BOWFINGER PG
Suggestive language Fri Mon-Thru 7:25 9:35
Sat Sun 12:55 7:00 9:25 9:35

RANDOM HEARTS 14A
Fri Mon-Thru 6:30 9:00 Sat Sun 12:30 3:20 6:30 9:00

GREY WOLF PG
Fri Mon-Thru 6:55 9:15 Sat Sun 1:30 3:50 6:55 9:15

RUNAWAY BRIDE PG
Fri Mon-Thru 6:45 9:45 Sat Sun 1:20 4:40 6:45 9:55

BATS 14A
Fri Mon-Thru 6:40 9:30 Sat Sun 1:10 3:30 6:40 9:30 pm

THREE TO TANGO 14A
Fri Mon-Thru 7:10 9:20 Sat Sun 2:00 4:10 7:10 9:20

13TH WARRIOR 14A
Gory & violent scenes Fri Mon-Thru 7:15 9:25 Sat Sun 12:50
3:05 7:15 9:25

THE BLAIR WITCH PROJECT 14A
Coarse language, disturbing content Fri Mon-Thru 7:40 9:50
Sat Sun 1:10 4:00 7:40 9:50 pm

STIR OF ECHOES 14A
Violence & disturbing scenes Fri Mon-Thru 7:30 9:40
Sat Sun 12:35 2:40 7:30 9:40

AUSTIN POWERS 14A
Coarse content Fri Mon-Thru 7:00 8:55
Sat Sun 12:40 3:50 7:00 8:55

DOUBLE JEOPARDY 14A
Coarse language Fri Mon-Thru 6:10 9:10 Sat Sun 1:00 3:10
6:50 9:10

CINEMA 6
WEST EDMONTON MALL
444-1829

OUTSIDE PROVIDENCE 14A
Daily 8:45 8:45

THE BLAIR WITCH PROJECT 14A
Coarse language, drug use throughout
Daily 7:10 10:00

CHILL FACTOR 14A
Daily 6:30 9:00 pm
Violence & gore scenes

THIRTEENTH WARRIOR 14A
Fri Mon-Thru 6:55 9:15 Sat Sun 1:45 4:00 6:15 9:15 pm
Violence & gore scenes

DEEP BLUE SEA 14A
Daily 7:15 9:45

INSPECTOR GADGET G
Fri Mon-Thru 7:05 pm

NOTHING HILL PG
Coarse language throughout Daily 9:30 pm

DICK 14A
Sat Sun 1:30 3:45

BIG DADDY PG
Coarse language Sat Sun 12:30 2:30 4:30 pm

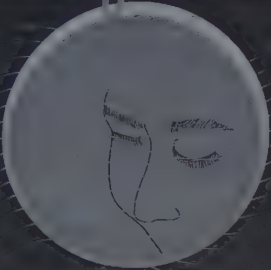
THE IRON GIANT PG
Sat Sun 12:45 2:45 4:45

TARZAN G
Sat Sun 1:00 3:00 5:00 pm

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Film Notes

Continued from page 26

Two: *Alien*. Thelma. Louise. But he's not going to, he can't write, who's...?
One: Zaillian. You know, what's his...
Two: Stuart.
One: Stuart. From... no, it's...
Two: Steven.
One: Steven. With a "v," *Schindler's List*, another Oscar...
Two: But Anthony Hopkins. And Jodie Foster.
One: More Oscars. They...
Two: They're waiting, they're... to read the script. To approve.
One: They didn't approve...?
Two: What was the reason? I mean, the official...?
One: I told you. The timing. The...
Two: But maybe there were other... I mean, it's *Mamet*. It could be...
One: There could have been something wrong.
Two: With the script.
One: With the script.
Two: Too much... you know...
One: Repetition.
Two: Repetition.
One: Too much repetition.
Two: With shifting emphasis.

One: With shifting emphasis.

Two: And too many...

One: Fragments.

Two: Sentence...

One: ...fragments.

Two: And inter...

One: inter...

Two: ...rupt...

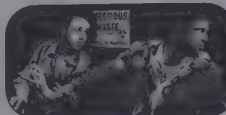
One: ...tions.

Two: And *italics*. Everywhere, *italics*.

And ellipses... Ellipses and *italics*...

One: And... and... you ever notice, you ever realize, he doesn't, he never, ever, finishes his...?

—DAVID GOREL TAYLOR



Fight Club Since *Fight Club* was directed by *Seven's* David Fincher, it's not surprising that it's a challenging piece of work that will test audiences'

mettle. Brad Pitt stars as Tyler Durden, a soap-making anarchist who befriends Edward Norton, a chronic insomniac who can only fall asleep after baring his soul in a mind-numbing array of self-help clubs and support groups. After the two men get into an impromptu parking-lot brawl, they hatch the idea for a new type of men's club. Pitt convinces Norton that the road to renewal is through self-destruction—soon, men everywhere are engaging in underground bare-knuckle boxing matches, joining up with Pitt's army of followers and committing rampant acts of insurrection against corporate culture. These are easily the best performances Pitt and Norton have ever given, and Helena Bonham Carter is wickedly delicious as their mutual love interest. This subversive movie attacks everything from Starbucks to Martha Stewart with sharp, smart dialogue. There are twists here that will leave your head spinning, but hang on until the end for Fincher's knockout punch. ★★★★★

—TODD JAMES

Todd James can be heard daily on Mix 96 FM and hosts A Minute at the Movies on ITV News Thursdays at 5:30 p.m.

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I. N. T. R. O. D. U. C. T. I. O. N. T. O. T. H. E. S. T. U. D. I. E. S.
M. P. C. H. E. C. K. L. O. C. A. L. L. I. S. T. I. N. G. S.

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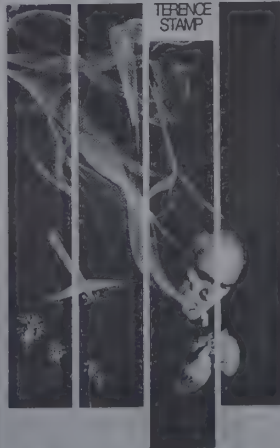
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Popcorn is junk food for thought

Elton's play examines violence and responsibility

By DAVID GOBEIL TAYLOR

Funny how life sometimes comes full circle. Back in my cub reporting days in 1996 at the Montreal Mirror, I was assigned a story about British author/stand-up comic Ben Elton, who was scheduled to perform at the Just For Laughs Festival. It was obviously one of those "pressure" stories—the show wasn't selling well and the daily papers weren't interested, so the Festival offered to pay the trans-Pacific long-distance charge if a Mirror reporter would interview Elton in Australia. My editor, in exchange for an "exclusive" interview (i.e., one nobody else wanted) and, I suspect, to get the festival publicist off her back, assigned her most junior reporter (i.e., me) to the task. So, at 12:30 a.m. (Damn, I'd do anything for a story back then!), I plugged in my tape recorder and called Elton at 9:30 a.m. his time.

To this day, I consider that hour (Hey, I wasn't paying) I spent on the phone to Elton the most memorable interview of my career.

The story was about Elton's stand-up comedy, so I had a list of questions prepared. But Elton is much more than a comic—he's a prolific screenwriter for British television (including the very popular Rowan Atkinson vehicle *Blackadder*) and a published author. He has written several books about environmental issues that used well-honed wit to deal with serious social issues, and when I talked to him, he'd just released a new book with the unassuming title *Popcorn*.

Elton spent most of our time together talking about *Popcorn*—it was obviously fresh in his mind, since he'd been interviewed about it at length in the U.K., although it had yet to come out in North America. And yes, I suppose I should have taken charge of the interview and steered the conversation toward stand-up comedy, but I was just getting my journalistic legs then—and Elton never let me get a word in edgewise.

In the *Mirror* I described Elton as a "motormouth genius," and I stick by that assessment hundreds of interviews later. I spent a whole day transcribing Elton's thoughts word for word (Man, was I eager then!), and thank goodness I never clean out my hard drive or upgrade my computer—I still have it, all 15,000 words of it. That's right: four words per second. And although he was obviously extemporizing, his words are well-chosen, his sentences fully-formed. The man speaks in paragraphs without a single "um" or "ah," as if he were reading from one of his own scripts.

I wrote my 700-word piece for the *Mirror*. And I asked a friend who was vacationing in England to pick up a copy of *Popcorn* for me. Little did I know that all that work and preparation would bear fruit for me years later, when *Popcorn* would be adapted into a play, I would move to Edmonton and the Citadel Theatre would produce it.

Oliver twisted

"I got the inspiration for *Popcorn* in January 1995, when [the Oliver Stone movie] *Natural Born Killers* was banned in Britain," said Elton. "I'd read a newspaper article about a couple of killers in France who modelled themselves after Mickey and Mallory. And, of course, after I'd written the book but before it was published, someone in the United States launched a lawsuit against

Oliver Stone. She was shot and left paralyzed by a couple emulating the film, and it's now gone very

public, with John Grisham urging people to sue Stone." (That case is still before the courts, by the way; Patsy Byers's lawsuit against Stone, her assailants and just about every corporation involved with *Natural Born Killers* has made it all the way to the U.S. Supreme Court, who should get to it sometime in the year 2000.)

In *Popcorn*, a fatuous, egotistical director named Bruce Delamitri wins an Oscar for his ultra-violent movie *Ordinary Americans*. His masterpiece inspires two pop-culture junkies, Wayne and Scout, to go on a killing spree, achieving their own degree of fame as the media dub them "The Mall Murderers." As the forces of law and order close in on them, the couple break into Delamitri's house right after the Oscar ceremony, taking him and several others hostage. It's a calculated move: they're trying to avoid the death penalty by blaming the director for their crimes.

This is, of course, no simple home invasion—Delamitri meeting Wayne and Scout is not unlike Dr. Frankenstein coming face to face with his unnatural creation. Delamitri has been living in a rarefied world, full of money, booze, power, sex and fame—suddenly, he's confronted with the extreme consequence of his actions, and with the question of whether he ultimately bears any responsibility for them.

"Artists don't create society," Delamitri smugly tells a TV interviewer early in the book, "they reflect it. And if you don't like that, don't change us—change society." And later, looking at the maddening crowds gathered just to get the merest glimpse of celebrities arriving at the Oscars, he muses, "He did not create a world for people to watch; they created a world for him to film."

Pointing the blame, pointing the gun

All of these apologies are a cold comfort to him, however, as he stares down the barrel of an assault rifle in his own living room, asked to be accountable for the monster he may or may not have created.

And it's the issue of personal responsibility that resonates through *Popcorn*, the book and the play. Is Delamitri even partly responsible for the mass murders his movie inspired? Can a work of art inspire someone to commit a crime he or she wouldn't have otherwise considered—and even if it simply nudges someone with murderous tendencies over the edge, and if so, does the artist nevertheless share part of the blame?

And does the pop-culture status of cinema make filmmakers some-

thing other than artists? "He was the first to admit that [his work] was only popcorn," Delamitri thinks to himself early in the book, "but only if other popular works like *Romeo and Juliet* and Beethoven's Fifth were popcorn too."

According to Elton, *Popcorn* raises questions, it doesn't answer them. Without giving too much away, there's a lot of mayhem in the book, making it a difficult read, even for someone sensitized to depictions of violence in literature and film; all of the blood and suffering and death make it tempting to think Elton is condemning pop-culture violence, but Elton says it's not that simple.

"*Popcorn* has been interpreted as an indictment of *Natural Born Killers*. I feel a little exposed, because I'm seen to be espousing a point of view I don't necessarily agree with. To me, artists must take responsibility for their actions, sure, just like everyone else does—but I'm uncomfortable with the idea of a board of censors or whatever deciding when the line's been crossed. After all, just as many people are killed in *Hamlet* as *Pulp Fiction*."

"Nobody talks about conscience anymore," he continued, "but I think it's a valid barometer. Does the filmmaker or the writer or whoever question his own motives? Is he portraying sex and violence for artistic reasons, or just to titillate or shock his public? I'm confident in my motives for all the violence in *Popcorn*; perhaps Oliver Stone feels the same way about *Natural Born Killers*."

Ironically, this commentary on movies will soon be a movie itself—Warner Brothers and director Joel Schumacher (*Flatliners*, *Batman Forever*) have optioned the script, which is in pre-production now. Jeff Goldblum is slated to play Delamitri; Nathan Lane and Ellen Barkin are also rumored to have been offered parts, presumably not as Wayne and Scout.

Shooting Mallory

"I've never seen a play like this," marvels Tara Hughes, making her Citadel debut as Scout, the more down-to-earth, contemplative half of the Mall Murderers. She and *Natural Born Killers*' Mallory may both be mass murderers, but the resemblance stops there; Elton's characters are more fleshed out than Stone's, more theatrical than cinematic.

"In her own way, Scout's very modest," says Hughes. "She's got her own private morality. She like things done properly and politely." Excuse me, sir, would you mind terribly if I riddled you with bullets? Got it. "You expect Wayne and Scout to be these stereotypes, but then out of their mouths come the most unexpected things. It's important that Wayne and Scout be real characters, that the audience be seduced by them."

"In a way, Wayne is just like a teenage boy," says Steve Pirot, who plays Scout's better—well, worse—half. "He likes tits and American cars and Broncos and gambling; but then you see that he's actually quite intelligent. He pokes holes into Delamitri's arguments, and he knows exactly how the law works."

Pirot says the first reading of the play was quite an eye-opener; even knowing pretty much what it was about, he didn't quite expect it to be so—well, violent. "*Popcorn* is so extreme," he says. "It's not over-the-



Popcorn's Steve Pirot and Tara Hughes: "Up against the wall, the theatregoers!"

top—it's right on top."

"In a movie, you expect violence and you're used to it, it doesn't bother you," says Hughes. "You just digest it—like popcorn!—and you don't really notice it. But violence just isn't done in theatre."

Kernel of truth

To Elton's consternation, both people for and against movie censorship and the Oliver Stone lawsuit have cited *Popcorn* in support of their arguments. Opinions about the book may be highly varied, but they're uniformly strong and highly emotional.

And the same should prove true for the play's audience. "*Popcorn* is designed to provoke a strong reaction," says Hughes. "You're in the same room with these people, and you're seeing these big guns right there onstage in front of you. You don't have the same distance in theatre as you have in film. There's no cameraman or editors between you and what's going on; you're not watching something that happened a year ago, it's happening right now."

Hughes and Pirot and the rest of the cast and production team are already steeling themselves for that small percentage of people who inevitably get very upset when they're confronted by the unexpected, like people getting shot and killed onstage before their eyes.

But they take comfort in the fact that the violence in *Popcorn* isn't gratuitous; Elton is at peace with his conscience, and so are they.

It can't be easy portraying characters so extreme, on the knife-edge of life. Like Hughes says, the audience has to be seduced by Wayne and Scout; they have to sympathize

with this, if not exactly amoral, at least differently-moral mass-murdering couple.

But, Hughes and Pirot say, at its base, the job of character development is the same whether you're playing *Romeo and Juliet* or Wayne and Scout. You don't have to decide whether Shakespeare's lovers went too far, taking poison; neither do you have to make moral decisions playing killers. You just get into the characters, and portray them—you give them everything they need.

And the same goes for the issue behind the play: whether artists can be held accountable for the actions of others that they inspire.

Don't call me irresponsible

"We don't need to answer the questions the play poses," agrees Hughes. "We just have to make sure the questions are asked as well as possible. It's up to the individual audience members to make up their own minds about what's going on in the play and what it means."

In other words, just as the artist—filmmaker, author, playwright or actor—has a responsibility, so does the audience. And those seeing *Popcorn* shouldn't have any trouble living up to their responsibility: it's just about impossible to just sit back passively as you watch this play. Violence is right there before your eyes, just as it is in real life: it's possible to avoid responsibility just blame society for evils that occur—but you and I make up society. ☐

Popcorn

Rice Theatre, The Citadel • Oct 23-26
Nov 21 • 425-1820

Theatre Notes

BY PAUL MATWYCHUK

Roll out the Perils

Dainty on the Perils of White Slavery • Arts Barns • To Oct 24 • reVUE Trevor Schmidt's play is entirely set during a performance of a sleazy turn-of-the-century morality play. The company is headed Mr. and Mrs. Beardsy (Dave Clarke and Marie Nychka), a seedy pair of actors whose garish stage makeup seems to consist of equal parts whiteface and moral rot. Their show is a titillating melodrama about a pampered wife who is captured by white slavers the moment she leaves her husband's protection and ventures outside the home. Assuming the lead role is the Beardsys' own maltreated daughter, Dainty (Elizabeth Allison), a slow-witted, bonbon-addicted ingenue who instinctively lapses into unconsciousness whenever anyone departs from the script. (Her passivity is so entrenched that the Beardsys keep her chained to the set even during the performances.)

The script has a terrific conceit: when a new actress (Rhonda NuGent) joins the company to play the maid, she is horrified both by the Beardsys' treatment of Dainty and by the hidden message of their play. So she begins to depart from the script in an effort to rescue both Dainty and the character she plays from the forces that enslave them. It's as richly postmodern a setup as you could hope for, with NuGent even assuming a male role (as Dainty's play-within-the-play husband, "John-of-My-Heart") in order to put her rescue plans into action.

All the symbolism fits right into place, and (except for the downbeat ending) it's fun to think about afterward, but somehow, the play isn't as engaging as it ought to be. I think part of the problem has to do with Dainty herself—she's so utterly passive, so totally without any inner life, so completely unaware that she's even being held captive, that it's hard to develop a rooting interest in her plight. (This probably sounds sadistic, but it might help if we saw the Beardsys actively victimizing her a little more.)

Schmidt's use of rhymed dialogue is also problematic. The Beardsys' melodrama consists entirely of rhyming couplets, but the actors, bizarrely, don't stop rhyming when they go out of character—a detail that tends to obscure the struggle between the Beardsys' "official" plot and the maid's attempts to improve it.

If I sound a little like the maid myself as I make my suggestions for improving the play, maybe it's because Schmidt's premise is so beautifully suggestive that I wish I'd come up with it myself. (By the way, I mis-

spoke last week when I attributed the script for last season's show *Congo Song* to Schmidt; Nicole Zylstra wrote it—although, come to think of it, I wish I'd come up with that premise, too. Think how prolific I'd be!)

Crossing gets guarded praise

Rough Crossing • Varscona Theatre • To Oct 31 • reVUE Some of the scenes in Tom Stoppard's shipboard theatre farce *Rough Crossing* are so intricately witty that I suspect they might be absolutely unplayable. Take, for instance, the scene in which Adam Adam, a young composer plagued with a speech impediment that delays the beginnings of all his sentences, is assailed by urgent questions from three different people simultaneously. By the time he finally spits out his replies, it sounds as though he's responding to different questions altogether—and the miscommunications only multiply as the scene goes further and further along.

Or take this rapid-fire exchange: when a ship steward tells a passenger he once served at the *George*, the passenger replies, "Cinq?" "No sir," the steward says. "It was a hotel." And by the time your brain has sorted out that pun, you've missed the two or three jokes that followed it.

The passenger in that scene is noted playwright Sandor Turai (Richard Gishler, with ascot), who's travelling on board the *S.S. Italian Castle* with his longtime collaborator Alex Gal (David Belke, in yachting jacket) en route to New York, where their latest collaboration will soon debut. But when their composer, Adam, overhears a romantic clinch between his lover, the actress Natasha Navratilovna (Coralie Cairns, underneath a bobbed blonde wig) and imbecilic actor Ivor Fish (George Szilagyi, with a woozy Ronald Colman accent), he tears up his score and places the entire production in jeopardy.

The second act, in which Turai hatches a plan to make Adam think all he's overheard is Natasha and Ivor rehearsing a new scene, plays more smoothly than the first—perhaps because in the first scene, we're expected to keep up with Tom Stoppard, while in the second, all we have to do is keep pace with Ivor.

Plus the less frenetic second act gives you time to appreciate the sublime construction of Stoppard's play, in which Natasha and Ivor redeem themselves in Adam's eyes—by repeating their incriminating conversation to him all over again in a new context. "We each fight life's battle with the weapons God gave us," Turai proclaims at one point. "Mine is the theatre!" And, as in his script for *Shakespeare in Love*, Stoppard wittily expresses his belief in the power of theatre to repair all the world's calamities. (When the ship hits rough water, Turai telephones the captain and helpfully instructs him how to keep the boat from pitching in the waves.)

Like the *S.S. Italian Castle*, this production of *Rough Crossing* occasionally

founders a bit, but thanks mainly to the performances by Gishler and Szilagyi, playing characters on opposite ends of the I.Q. spectrum—it does eventually arrive safely in port.

Come on-a my House, my House-a come on

The House of Pootsie Plunket • Catalyst Theatre • To Oct 24 • reVUE This is the damndest play. It's unique as a snowflake: the story is absurdly simple, the characters aren't complex in the slightest, the pace is slow, the score puts "uh-oh" chords underneath every significant or sinister event, there are no surprises whatsoever in the plot—and yet, it's mesmerizing.

I can't say as I've ever seen a stage script that had the peculiar quality this one does, where every line falls into place with such mysterious, inevitable correctness, like an opera libretto. Co-writers Joey Tremblay and Jonathan Christenson have found the perfect balance of elevated poetry, absurdist humour and down-home Canadian slang for their story about the last, sad dregs of a once-great Arctic dynasty—a carrot-topped brother and sister of indeterminate age—desperately resist-

ing the changes their widowed mother wants to bring to their perfect world.

The play is not what you'd call a performer's showcase. The four actors—especially Julianna Barclay as Momma Belle Plunket and the Peter Lorre-like Tremblay as her creepy, perpetually scowling new boyfriend—are required to give the same inflection to practically all of their lines. But I don't know if the hypnotic mood of the play would be possible without these kinds of stylized performances, perhaps influenced by Guy Maddin movies, or Sergei Eisenstein's *Ivan the Terrible*. (What is it about snowbound plotlines that seems to have spawned such an expressionistic acting style?)

Pootsie Plunket may be set in the icebound city of Oxbelly, Alberta, but despite its deliberately mannered style, it's a play with a lot of warmth. It's in Siân Phillips's performance as the steadfast (and yet, you suspect, stubbornly wrongheaded) Pootsie; it's in Dov Mickelson's monologues, as Kirbus recalls the times he disappointed his legendary father—and it's in Andrea House's (recorded) performance of the tender "One Last Kiss," which beautifully casts Old Man Winter against type: in the part of Romeo.

This could be the start of plugging Big

Big • Grant MacEwan College, Jasper Place Campus • Wed-Sun, Oct 20-24, 8pm • preVUE Big had the misfortune to open on Broadway the same week as *Rent* and Savion Glover's tap extravaganza *Bring in Da Noise, Bring in Da Funk*. A show in Broadway's grandest tradition of big-budget, ultra-commercial musicals, it couldn't help but look stodgy and out-of-touch compared with the young Turks on the market and while it eked out a decent run, *Big* still closed at an enormous financial loss.

It's an undesired fate for a clever show, says Tim Ryan, who's directing GMCC's upcoming production. Perhaps the problem is that what began as an intimate musicalization of the Tom Hanks movie began overemphasizing spectacle during the development process—"They didn't trust the intimacy of what they'd written," Ryan offers, "and they decided to make it"—wait for it—"bigger."

This production, however, reflects the changes the show's writers, Richard

SEE PAGE 34

Come see my wild Irish tableaus

Wacko is crazy about landscape painting

BY DANIELLE ZYP

Many people associate Wendy Wacko with her award-winning work in the world of film. But six years ago, she brought Wacko Entertainment's bank balance back up to zero, retired from film and plunged full-time into her true passion: painting. "It's always been my interest since I was a child," says Wacko. "There was never any question of what I wanted to do."

Wacko is a graduate of the Central Technical School and, while attending Toronto's New School of Art in the late '60s, she met painter Doris McCarthy, who became a lifelong friend and mentor.

"Since 1977, we've been on 14 painting trips together," Wacko says. "In 1976, my parents bought me my first McCarthy—it was a half-sheet for \$280. Now they sell for \$2,000. That's not bad for a woman who's still alive! She's become one of Canada's most important living, working artists."

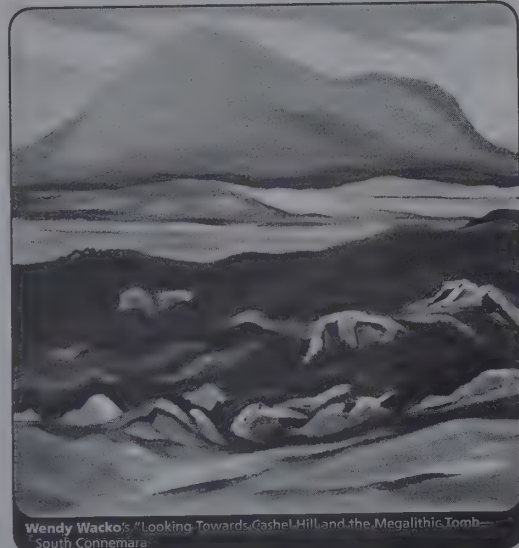
At 89 years of age, McCarthy, astonishingly, still believes the only way to paint landscape is en plein air, and she fervently argues the point to anyone willing to listen. Wacko not only listened—she took McCarthy's advice to heart and put it into action.

"I've struggled my whole career to try to find my own voice," she says. "As a landscape painter, if you work outside a lot, it's easier to find your own path and not be overly influenced."

En plein Eire

Last April, McCarthy and Wacko spent their annual sojourn off for the northwest coast of Ireland, and discovered a very different side to a region which the evening news always portrays as wracked by violence.

"The landscape is so interesting," Wacko says. "The northwest coast is very fjordal. The fjords are



long and narrow and very shallow, so at low tide the patterns of sand bars emerge and the puddles that are left reflect light. It's very beautiful. And the weather is wild. There are three different gales a day! I'm used to working in April with Doris, and no matter where we've been, it's always been freezing cold. I take my long underwear and paint with gloves on."

Wacko's recent work emanates a pastoral, tranquil mood, with languid, flowing lines of colour blending into one another. She is adept at both watercolour and oil painting, but it's the watercolours that best capture the mood she conjures up when she says, "When you're actually sitting there and you've got the full scope of the panorama around you, it's so large, it's so magnificent and overwhelming—even the smell of it. In Ireland, there's a lack of wood and their fires are coal and peat. There's a distinct smell of burning peat which I grew to love. You can't do justice to a place if you don't work outside. I try to

capture the essence of the place, the feeling."

Landscape architecture

Working avidly for 15 hours a day, Wacko strongly believes that, contrary to what many younger painters say, landscape painting is not dead—it's actually just beginning.

"I mean, think about it," she says. "Movements of art last one hundred or a couple of hundred years. The contemporary landscape movement in Canada began in the '20s and it's just getting going. We're part of something that's only 70 years old. Our human contact with the land is undeniable. It's so emotionally profound and every single human being at some point in their life has a personal relationship with the land that's meaningful. Being a landscape painter is as close as I come to religion. It's a spiritual experience." ☺

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VUE Weekly

Breasting self-examination

Waves is much more than mere message

BY PAUL MATWYCHUK

Azimuth Theatre's new play, *Breasting the Waves*, which deals with the impact breast cancer has on three very different women, is being promoted with the slogan "Theatre that could save your life." "I know that statement is pre-tentious," says Azimuth artistic director Sophie Lees, who also collaborated on the *Breasting* script, "and we get a lot of shit because of it, but it's true. Azimuth has a proven record on that point."

If Lees sounds unusually passionate about this particular project... well, she has every right to be. She's been working on *Breasting the Waves*, in one form or another, for the last two years—doing research about breast cancer, rounding up collaborators (the final script is by Lees, Heather D. Swain, Pru McEvoy and Kate Connell Banigan), scrounging together funding and securing an appropriate performing space in the midst of one of the busiest weeks for local theatre in memory—and the project can't help but mean a great deal to her both personally and professionally.

The seed for the show was planted when Lees realized that she had never done a breast self-examination. "And I kind of went, 'Why is that?'" she says. "And I began asking a lot of

women my age and older if that was part of their routine, and it turned out that it wasn't. And so, it started out with 'Why aren't we responsible for our health and bodies?' as a jumping-off point."

The underlying reason is a lot more subtle than a fear of receiving unwelcome news, explains Banigan: "For me, it was that when I was doing an inspection, I would have to be looking for something that was wrong with me," she says. "Why would I want to do that to myself? Why would I search my body for a sign that I had cancer?"

Oceans of tears for Waves

Lees and Banigan make no bones about their dislike of the breast self-exam culture, which instills such an aura of fear into women's relationships with their bodies—but *Breasting the Waves* (which, after all, was funded by the Canadian Breast Cancer Foundation, who hope to eventually have the show tour nationally) isn't intended as a screed against the medical establishment. The play is much more concerned with emotions than statistics, during a staged reading in August before an audience of artists and actors, as well as doctors, nurses and breast cancer victims, the reactions, Lees says, "were overwhelmingly positive—the audience was moved, touched, some were in tears."

Azimuth usually gets referred to as "Edmonton's social-issues theatre company," a description that may be accurate, but also isolates it from the rest of the theatre communi-

ty. Lees herself occasionally becomes frustrated by the way Azimuth flies under the radar of much of the theatre world.

Bond of outsiders

"But," she adds, "in some ways, we're really blessed, because Azimuth has a chance to bring theatre to people who wouldn't have the opportunity or wouldn't be willing to go see plays at [Theatre] Network or something. And the appreciation of the non-theatre audience is something so precious. They have no preconceptions or ideas coming into it, so they're just there for the experience, which is sometimes the most transcendent experience. We forget that. We're so bombarded by TV and movies that we forget how theatre can affect people, until someone comes who's never seen a play before, and is moved."

"In some ways," Lees continues, "I have to say I feel afraid of that audience—the theatregoing audience, that is. Because this show is something outside of our normal theatrical experience, and I think it takes a willingness to be open to new perceptions." Azimuth's plays may be closely identified with various charities, but it's obvious Lees doesn't want them to be charity cases themselves—she wants audiences to attend not out of a sense of duty but because they want to see provocative theatre of a kind unavailable anywhere else in town. ☉

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Art events

BEARCLAW GALLERY 10403-124 St., 482-1204 New work by Maxine Noel (joan man). Opening reception, artist in attendance: Sat, Oct. 23, 2-4 pm. Oct. 23-Nov. 4.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **ATOM THOMPSON AND THE ORIGINAL SEVEN**. Featuring works from the EAG Collection. Until summer. **DO NOT DISTURB: THE IMAGE OF ANXIETY**. Works from the EAG collection including recent acquisitions by Douglas Walker, El Langer and John Scott. Until Jan. 9, 2000. **JAWREN HARRIS/A.Y. JACKSON, JASPER AND ROBSON 1924**. Harris and Jackson explored the landscape, travelling on foot to Maligne Canyon, Maligne Lake, Tonquin Valley, Athabasca Valley, Mount Edith Cavell, Mount Robson. This exhibition brings together paintings, drawings, photographs and archival material that document Harris and Jackson's time in Jasper. Until Jan. 16, 2000. **MODEL HOMES: EXPLORATIONS IN ALTERNATE LIVING**. Contemporary Canadian and international artists look at artistic solutions for the problems of 21st century living. Until Nov. 7, 2000. **MAKING HISTORY: EDMONTON ART GALLERY CELEBRATES 25 YEARS**. Canadian and international artists. Oct. 23-Mar. 12. **THE KITCHEN: ELEANOR LAZARE: QUINTANA ROO**. Photo-based works. Lazare explores themes of travel and tourism, memory and expectation and the inevitable processes of change and transformation that take place over time. Until Nov. 7, 2000. **EDMONTON ART GALLERY ISSUES READING GROUP**. An ongoing forum for the discussion of ideas, trends and movements that have shaped contemporary art in Edmonton and abroad. Selected readings complement themes and issues being explored in current EAG exhibitions. Every second THU, Oct. 21, 7-9 pm. **SUN 24, 1 (pm)**. Home on the Mountain Range. Family workshop with Dawn McLean. (2 pm): **Lowen Harris/A.Y. Jackson, Jasper & Robson 1924**. Curator's Tour. (3 pm): **Making History: Curator's Tour**. (1 pm & 3 pm): **Model Homes**. Exhibition walkabout. **GALLERY 124** 10240-124 St., 488-4575. **TUE-SAT 1-5 pm**, **SUN 11-3 pm**. **ALBERTA LANDSCAPES**. Oil paintings and monotypes by Rosalotte Mandryk. Opening reception: SAT, Oct. 23, 2-4 pm. Oct. 23-Nov. 4.

GIORDANO GALLERY 208 Empire Bldg., 10080 Jasper Ave., 429-5066. Wed. & Sat. 12:30-4:30 pm or by appointment. **FALL SHOW**: Enzo Cucchi, Mimmo Paladino, Adele Duck, Sylvie Bouchard, Tony Calzetti, Gregory Scott. Opening reception, SAT, Oct. 23, 12-4 pm. Until Nov. 18.

JOHNSON ART GALLERY 7711-85 St. Works by the Edmonton Art Club. Opening reception, SAT, Oct. 23, 1 pm. Oct. 23-Nov. 6.

LATITUDE 53 10137-104 St., 423-5353. **ALLEGORIES**. Installation by Catherine Head. Combines images (made of wax), drawings and dramatic lighting to explore the theme of mythology. Opening reception: FRI, Oct. 22, 11 pm. Artist talk: SAT, Oct. 23, 2:30 pm. Latitude 53.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **FIGURE & VANITAS: THE IMAGE MAKER**. Eric Buttenworth-painter, Alan Henderson-sculptor. Until Oct. 30. **FR 22**: Demonstration by Alan Henderson. **SAT 23**: Artist talk by Eric Buttenworth.

SNAP 10137-104 St., 423-1492. **META-MORPHOSIS**: Recent etchings by Vancouver artist Maria Leona Rathjens. From copper plates at various stages of deterioration as a result of the etching process. Oct. 22-Nov. 3. Opening reception: FRI, Oct. 22, 8 pm, artist in attendance.

STONY PLAIN MULTICULTURAL HERITAGE CENTRE • **GENERATIONS GALLERY**. Society of Western Canadian Artists & Paula Fiorin-raku. Until Oct. 25. **Clayworks** by Parkland Potters Guild: Chippewa by Joan M. King and Ruth Daynes. Opening: Oct. 31, 1-4 pm. Oct. 28-Nov. 22. **GALLERY DINING ROOM**: Oil paintings by Linda Wadley. Until Nov. 15.

WEST END 12308 Jasper Ave., 488-4892. **TUE-SAT 10-5**. Stewart Steinhauer sculptures capture the essence of the Cree culture and his appreciation of form. Oct. 23-Nov. 5.

ART galleries

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611, 488-5900. **FIRE & DESIGN**. Selections from Can-Con: A joined show from the Canadian Handicraft Conference. Until Oct. 30. **DISCOVERY GALLERY: TERRA-COTTA TRIBUTE**. Celebrating Women: Linda Miller's new works. Until Oct. 30.

ART BEAT GALLERY #8 Mission Ave., St. Albert, 459-3679. New works by Andrew Raszewski, Laura Wismough, Britta Seward, Sophia Podryhyla Shaw, Doris Gilmer, Frances Alty-Arcott, Mel Heath, Min Ma. Northern images in oil by Rudy Neubert. Water colours by David Keller.

THE ARTISTS MARKETPLACE Westmount Shopping Centre, 111 Ave., Great Rd., 808-0320. Local artists working daily.

BUGARA/KMET GALLERIES 12310 Jasper Ave., 482-2854. Marie Lannoo: New abstract paintings. Until Oct. 28.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. New paintings by William Perreault. Until Oct. 23.

EDMONTON CONTEMPORARY ARTISTS'

SOCIETY The Arts Barns, Old Strathcona, 10330-84 Ave., 465-2162. The Edmonton Contemporary Artists' Society's Seventh Annual Exhibition. Featuring painting and sculpture including the work of the 28 member artists and live invited guests. Until Oct. 29.

EDMONTON GENERAL CONTINUING CARE CENTRE 11111 Jasper Ave., 930-5611-Ext. 6475. **Wing Corridor: SUN, CLOUDS AND THE BOTTIC ZONE**. Recent works on paper by Gerald St. Maur. Until Nov. 23.

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd., 482-1402. Hours: TUE-SAT, 10 am-5 pm. Recent ceramic works by Katrina Choy, recent paintings by David Seghers. Until Nov. 6.

FAB GALLERY 1-1 Fine Arts Bldg., U of A, 112 St., 89 Ave., 492-3081. **LINE'S BY SIGHT, TACTILITY, TRACKS AND TERRITORY**. Prints from the Mushgho Art University in Tokyo, Japan. Until Oct. 24.

FARAWAY TRADING CO. 12403 Stony Plain Rd., 482-9252. **THE EXOTIC & UNACQUAINTED**. Featuring Primitive art from Iran (Jaya: Mara paintings (dark cloth), wear shields artifacts, museum pieces and more. Mon-Sat, 10 am-6 pm.

THE FRINGE GALLERY 85MT, 10516 Whyte Ave., 432-0420. **AUTUMN GOLD**: Mixed media installation celebrating nature by Amy Lowen. Until Oct. 29.

FRONT GALLERY 12312 Jasper Ave., 488-2952. **THE GRAY MAN REVISITED**. Sculpture by Ray Cuyler, fibre art by Linda McLean Cuyler. Until Oct. 30.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GREY NUSS COMMUNITY HOSPITAL & HEALTH CENTRE 100 Yountville Dr., 930-5611-Ext. 6475. **00 LEVEL CORRIDOR: REFLECTIONS**. Recent mixed media works by Myrtle Kleiberger. Until Nov. 18.

HARBOR HOUSE GALLERY 3rd Floor, 10215-25 St., 462-6131. **NEW CITIES** by Steve Kennedy. Until Nov. 13. **FRONT ROOM: RIDDLES**. Paintings by Dean Smale. Motivation in storytelling. Until Nov. 13.

IML GALLERY 10822-Whyte Ave., 433-6834. **COLOURS OF AUTUMN**. Gallery artists Carol Hama-Chang, Katy Morris, Margjorie Tonkin. Until Oct. 26.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 456-1871. Five artists from the Edmonton Art Club. Until Dec.

THE LOOK 2824 Calgary Trail, 436-1400. **FANTASTIC FALL FAVOURITES**. Local art and sculptures by Claudia Carneau, Thomas Love, Shella Morrison, Anne Kotucha, Frank Haddick. Until Oct. 28.

MAZZUCA 81 82007-104 St., 414-0432. **Gallery Artists**: Paul Cochrane, Ruby Golding, Neil McClelland, Helena Bial, K.C. van Tassel. **112 St. MON-FRI 10-8; SAT/SUN: 1-6 pm**. **THE WORLD AROUND ME**. Inuit art from the University of Lethbridge art collections. Until Nov. 7. **Every WED (1-5 pm)**: Everything you wanted to know about Inuit. Leanne Stoneberg. **Every WED, 2 pm**: Story Time! Tales and legends of the Inuit. **Every THU, 1-5 pm**: Drop-in Studio-Art in Residence: Inung Harrison and Darlene Reid. Create your own Masterpiece in soapstone or acrylic.

MISERICORDIA COMMUNITY HOSPITAL & HEALTH CENTRE 16940-87 Ave., 930-5611-Ext. 6475. **DAYWARD CORRIDOR: GERMAN VILLAGE**. Recent paintings. Until Nov. 15. **NEW CORRIDOR: ON THE TRAIL OF ALBERTA PIONEERS**. Recent water colours. Until Nov. 17.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 1030-103 St., 426-4055. New works in oil by Rob von Eschen, Audrey Plannmuller and George Schwindt; works in acrylic by Steve Mitts, David Seghers, Elaine Tweedy, John Freeman & Angela Grootlaan. Water colours by Sigrid Behrens, Eva Bartel, Francis Alty-Arcott, Barb Brooks, and new works in mixed media by Jean Tait. Artworks in glass, soapstone & antler.

St. Mary's Hospital, 10235-101 St. Pastels by Audrey Plannmuller. **Westin Hotel**, The Pradera, 10135-100 St. Pastels by Audrey Plannmuller. **The Hotel McDonald**, The Harvest Room. Acrylics by Steve Mitts.

SCOTT GALLERY 10411-124 St., 488-3619. **IRELAND: MORTIMER'S CAST**. Oil pastels and watercolours by Wendy Wacko. Until Nov. 2.

SNOWBIRD GALLERY 8770-170 St., WEX, 444-1024. Ongoing exhibits by Yardley-Jones, Joan Healey, Gregg Johnson. Sculptures by Inung. Pottery by Blackman Studios & Noburo Kubo. Portraiture by Mark Anthony.

SOCIÉTÉ FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527-91 St., 461-3427. Group show featuring selections chosen from among the 120 artists represented at this gallery. Until Nov. 3.

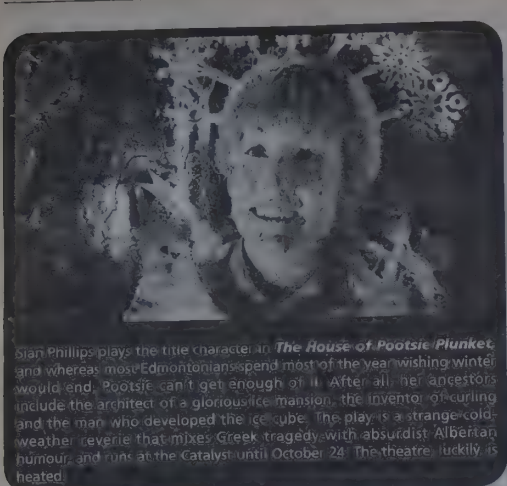
SPECIAL-T-GALLERY 284 Saddleback Rd., 437-1192. Mon-Sat 10 am-5:30 pm. Works by Audrey Plannmuller, Jean Elizabeth Tait, Ken Brown, Cindy Barratt, Linda Wadley.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5801. **THE GARDENS OF NORTHERN SKY: SUN, THUNDER & WOODS**. UBIQUITY, DAILY HABIT, SUITE OF LARVAL MASKS SERIES: Works by Gerald St. Maur. Until Nov. 5.

STUDIO 82 10435-81 Ave., 437-5846. Works by Dale Nigel Cobble, by appointment only. **DALE NIGEL COBBLE ON-LINE**: www.telusplanet.net/public/dnq23/dng.htm

SUGAR BOWL 10922-88 Ave. WHITE BRD. New works by Jeff Sylvester. Until Nov. 13.

SEE NEXT PAGE



It takes two Limpets to tango in *Your Wildest Dreams*

ARTSWeekly

Continued from previous page

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Mon-Sat 10 am-6 pm. Original works by Wanda Benteled, Deliah Colfman, Fran Cuyler, Frank Haddock, David Krieger, Paul Lalonde, Valerie Louche, Susanne Louche, Deborah Moran, Jean Roth, Barbara Woud Schaefer, Verna Thon. Until Nov. 25.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Hours: Mon-Sat 10 am-5:30 pm. Solo exhibition of recent landscape paintings by James Lahry. Square oil paintings convey the atmospheric effects of light and mist over land and water. Until Oct. 28.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-60 Ave., 433-0388. Open Mon-Wed: Fri-Sat: 10-6; Thu 10-8. Closed Sun. **SILENT BUILDINGS:** Water colours by Ian Sheldon evoke the untold stories of our heritage and of our love of intimacy with the land. Also Celtic jewellery by Des Nobels of Digby Island. Until Oct. 27.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK plaza.v-wave.com/artist/krستن/krستن.htm Sculptures by artist Kristen Zuk.

SANDEE A & THE VISIONS GROUP OF ARTISTS members home.net/sandee/Infor.htm Formerly members of Eagle One Gallery in Edmonton

SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS www.geocities.com/SOHO/Gallery/6298.

Dance

ALBERTA BALLET Jubilee Auditorium, 424-5278. Shakespeare Dances featuring: *Of Noble Birth* set to the music of Joseph Haydn. *Hamlet* Music: Anton Dvorak. *Romeo and Juliet*: "Eternal Spring" by Jean Paul Comelin. Music: Hector Berlioz. Oct. 22-23, 8 pm.

Theatre

AN EVENING IN 3 ACTS Workshop West Theatre, The Edmonton Art Gallery, 2 St. Winston Churchill Sq., 427-5915. An annual celebration of wine tasting, theatre and art. Taste wines from around the world, hear d'oeuvres from Gourmet Goodies, Theatre and music interludes, silent auction of wine, theatre and art related items. Sat, Oct. 23, 8-11 pm. TIX: \$20 adv., \$25 @ door.

BIG John L. Haar Theatre, Jasper Place Campus, 10045-156 St., 497-4647. Based on the Motion Picture *BIG* written by Gary Ross and Anne Spielberg. Musical comedy. The wish of 12 year old Josh to be "big" is granted at a carnival. Josh discovers being "big" is not all that great. Until Oct. 24, 8 pm nightly. TIX: \$10 adults, \$5 students/seniors; \$12 adults, \$7 students/seniors @ door.

THE BONE HOUSE Arts Barns, Lecture Room A, 10330-84 Ave., 448-0900. By Marty Chan. Help a profiler track a serial killer, but watch out or you could be the next victim. This 85 minute fringe hit left audiences screaming in the aisles. Warning: scenes of graphic violence. Sneak Previews: Oct. 28-30, 10:30 pm; Regular runs Oct. 31-Nov. 20, 9 pm. TIX: \$12 adults, \$8 students; Tues 2 for 1.

BREASTING THE WAVES Kaasa Theatre, Jubilee Auditorium, 454-0583. Presented by Admuth Theatre. A play on the issues surrounding breast cancer. Oct. 21-23, 26-31, 8 pm. TIX: \$15.

THE BREWMENTOWN MUSICIANS Kaasa Theatre, Lower-level, Jubilee Auditorium, 432-9483. Presented by Stage Polaris. Adaptation and lyrics by Leslie D. Island, music by Randy Mueller. Modern-day musical version. "Old" animals out on the street has a happy ending as they meet up with a couple of young thugs looking for direction and meaning in life. For all ages especially young people. 3 yrs+. Oct. 12-28. Fri 7 pm; Sat & Sun: 1 & 3 pm. TIX: \$9.50.

CHIMPPOV Varcona Theatre, 10329-83 Ave., 449-0695. Rap & Fire Theatre. A new improvised comedy show—bigger, faster and better. Every SUN @ 8 pm. Until July 23, 2000. TIX: \$8, \$7 for students.

DAINTY ON THE PERILS OF WHITE SLAVERY 10330-84 Ave., Arts Barns, 448-9000. Presented by Fringe Theatre Adventures & Unconscious Collective. Vaguely Vaudevilian, mild morality play. Dainty, her maid, and her husband John (frantically busy to the point the about slave traders and journey to freedom). Until Oct. 24, 7 pm doors.

DIE-NASTY Varcona Theatre, 10329-83 Ave., 433-3399. The Live Improvised Soap Opera. Every MON night @ 8 pm. Until May 29, 2000. TIX: \$8 or \$5 with your Varcona T-shirt.

MELCOMIX Festival Place, Sherwood Park, 449-4337 (337). Firelight Theatre every SUN (7:30 pm), comedy and an improvised soap opera.

THE NUMBER 14 Arden Theatre, St. Albert, 459-1542. Taking its inspiration from the Number 14 Hastings bus route in Vancouver, the show recognizes the absurdity, diversity and eccentricities of daily life in the big city. Six actors bring 60 characters to life using commedia dell'arte-styled acting, split-second timing. \$13.50 students/seniors. Sat, Oct. 30 Mat: 2:30 pm. TIX: \$12 adults; \$8 students/seniors.

POPCORN Citadel, Rice Theatre, 425-1820. By Ben Elton. Black comedy. Filled with audacity and energy. Posing a sober moral question about responsibility and accountability a film director is confronted in his home by a couple of real life killers influenced by his movies. Oct. 23-Nov. 21.

ROCK N' ROLL INCARCERATION Jubilation Theatre, WEM Phase III, 484-2424. Come along to Sing Song Prison for the fifth annual inmate talent contest. This little contest has become a "break-out" hit—the prison board has decided to award a \$100,000 prize to the winner to be used for prison renovations. Enter "The Lads", an aspiring British rock band, who just happen to be in town for a concert. Warren Buckley has big plans for The Lads... and the money. A dirty wonder, a hundred grand, a hapless rock band and you in a rock n' roll lockdown. Until Nov. 14.

ROUGH CROSSING New Varcona Theatre, 10329-83 Ave., 433-3399, ext. #3. By Irm Stoppard. Presented by Shadow Theatre. The opening of a new musical comedy is thrown into jeopardy when the play's composer discovers the leading lady (his lover), in the arms of another actor. Until Oct. 31.

SPACE WARS EPISODE VII Celebration Dinner Theatre, 13103 Fort Rd., Oaks Hotel, 478-2971. Written and directed by Kamilla Reid. A hilarious musical romp through outer space with *Star Wars* characters. Oct. 22-23, 2000. TIX: \$8, \$7 for students.

THEATRESPORTS Varcona Theatre, 10329-83 Ave., 448-0695. Rap & Fire Theatre. Edmonton's longest running comedy show, every FRI @ 11 pm. Until July 23, 2000. TIX: \$8, \$7 for students.

URBAN TALES 3rd Space, 11516-103 St., 471-1586. Presented by Northern Light Theatre. A spine chilling comedy series that will lead you into the hidden, mysterious underbelly of city life, into the dark side of human fear and desire. Oct. 29-30. TIX: \$11.

THE VAMPIRE Waterdale Playhouse, 10322-83 Ave., 439-2845. By Tim Kelly based on John Poldoski's novella. A young innocent Aubrey returns from a journey disillusioned and addicted to laudanum. Aubrey begins to recover. A tale of trust and betrayal, of innocence and guilt. Oct. 21-24, 26-30, 8 pm. Oct. 24, 2 pm. TIX: \$12-\$10 adult; \$10-18 student/senior.

WOMBAT STEW B-Scene Studios, 8212-104 St. The WOMBATS interview local celebrities in the cheesy new talk show for the lactose intolerant. This week's guests: Joe Bird, Dave Owen, Steve Antle. Every FRI, 11 pm. TIX: \$8, \$7 students.

YOUR WILDEST DREAMS Roxy Theatre, 10708-124 St., 453-2440. By Marianne Copithorne & Murray McCune. Presented by Theatre Network. A Musical Fantasy. The Almighty has given Adam and Eve every opportunity to redeem themselves by making the world not for lovers—yet they continue to screw up. Until Oct. 31, TUE-SAT, 8 pm; SUN Mat @ 2 pm.

Pleasant Dreams, everyone

Revived musical is far from being a snooze

By PAUL MATWYCHUK

For *Your Wildest Dreams*, the stage and auditorium of the Roxy Theatre have been decorated with gigantic pieces of cotton and plastic and cardboard cut into the shapes of cartoon clouds. (Musical director Richard Link, dressed like the angel Gabriel and wearing a halo made of tinsel, sits atop an especially large one at the back of the theatre during the show.) Indeed, the whole production is a cheerful mix of, if not the sacred and the profane, then at least the tacky and the celestial. The afterlife is portrayed as one big suburb, with Adam and Eve (Marianne Copithorne and Roman Ploob), dressed in stylish summer whites, ever-striving to impress the Boss and get promoted out of Purgatory, their current neighbourhood. (Eve's friend Delilah, by contrast, lives in hopelessly déclassé Helltown.) And when the two of them return to Earth on a new assignment, they set up shop in a cheesy, mid-priced bar called the Paradise Lounge.

These days, Adam and Eve have found work as otherworldly marriage counselors, although most of their past files (Antony and Cleopatra, Elizabeth Taylor and Richard Burton) have ended disastrously. Now, God has given them an ultimatum: save the marriage of bickering Ted and Fern Limpet (Ron Pederson and Andrea House) by midnight, or else he'll unleash another flood on mankind... and this time, there won't be any ark. Adam and Eve, disguised as the Paradise Lounge's bartender and cocktail waitress, immediately set to work. Meanwhile, the storm clouds are massing in the sky outside...

No thanks, I've Eden already

The setup is the weakest part of the play—why the fate of the



It takes two Limpets to tango in *Your Wildest Dreams*

world should hinge on solving the Limpets' rather commonplace marital problems is never explained. (Boy, God really does disapprove of divorce!) But *Your Wildest Dreams* is much more about rhyme than it is reason, and once Adam and Eve don goggles and fly happily down to earth (via an endearingly cheesy stage effect—the first of many that director Stephen Heatley revels in during the show), you're happy to go along for the ride.

The high points are Ted and Fern's two fantasy sequences in the first act. In the first, Ted, the nerdy proprietor of a "fish emporium," gets to live out his dream of

becoming a tough, machine-gunning Chicago gangster. (Andrea House, as the French chanteuse who steals his heart, has a very funny bit as she awkwardly clambers on top of the bar in order to sing a steamy ballad.) And in the second, Fern gets to become a world-famous singer—her rise to stardom and her descent into booze and pills is so fast-paced, it's like watching *The Rose* with your thumb on the fast-forward button. (Which, incidentally, is the best way to watch it.) Ron Pederson shines in the first part of the fantasy, a musical number that plays like *Good News* on amphetamines.

Theatre Notes

Continued from page 32

Maltby, Jr. and David Shire, made after it ended its Broadway run. They excised a third of the songs, replacing them with numbers from earlier drafts, and took the new show on the road, where it earned surprisingly favourable reviews. "I think it's really courageous," Ryan says, "after such a high-profile loss, to go back and take the show and do it over again."

It arguably takes an equal amount

of courage to play a part on stage in which Tom Hanks made an indelible impression on screen. But Ryan thinks Scott Walters is up to the task of playing the boy in a grown-up's body. "He's terrific," Ryan says. "He has the certain naïveté the part needs—if you play it too knowingly, all you have is a love story between an inept guy and a fairly apt woman."

Ept? I'd question his vocabulary, but I'm in too grunted a mood to be petty. [And, as always, looking kempt and sheveled while you comatulate your plussed readers. —Ed.]

House, of pink, leaves

The cast handles the material superbly, especially Andrea House, dressed in pink from head to toe, who repeatedly manages to turn ordinary dialogue into jokes simply by virtue of her off-kilter line readings. (Her presence is missed in the first half of the second act, when her character wanders out of the lounge and into the storm in search of her own destiny.) And the late Murray McCune's songs are terrific, from Ted and Fern's stream-of-consciousness tirade "Never Again" to Fern's affectionate "He's a Jerk, But I Love Him" (an acerbic gloss on "Bill" from *Show Boat*) to the unexpectedly tender "I Used to Believe."

Your Wildest Dreams is a revival of a musical from 1986, but in style and tone—the *Laugh-In* style Bible references, the "wacky" joke of Ted's fish fixation, Fern's job as a door-to-door cosmetics salesperson, the importance the script places on making marriages work—it's more reminiscent of '60s musicals like *How Now Dow Jones* or *Subways Are for Sleeping*. But *Your Wildest Dreams* is entertaining enough that you hardly care which decade you've been catapulted into.

Your Wildest Dreams
Roxy Theatre • 10708-124 St.
Theatre Network • Until Oct. 31 •
453-2440

fresh homestyle
baked goods
soups, sandwiches
salads and
specialty coffee



Singer/Songwriter
Melissa Majeau
performing acoustic music
at C'est Bon

C'EST BON
bistro

'Bakery' 434-2849
7904 - 104 St.
'Bistro' 439-8609
10505 - Whyte Ave.

at the Bistro
neon - 2pm
Saturday, Oct. 30
at the Bakery
8 - 10pm
Fri., Oct. 22
& Oct. 29



DISH Weekly

ALTERNATIVE

Badass Jack's (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit www.badassjacks.com) Edmonton's first and original Californian wraps. \$

Ber-zerk (8128-103 St., 431-9864) Bigger scoops + low prices = A Big Hit! \$

Le Brasserie (10332 Whyte Ave., 434-6597) The freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastries. \$

Cafe Mosales (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

Hemp Café (10332 - 81 Ave., 988-2098) Sandwiches, salads, baked goods and a variety of fresh hemp items. Support the new attitude—try our Hemp coffee. \$

Route 99 Diner (8920-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Mr. Samosa (14981-Stony Plain Rd., 489-2175) A creative East Indian snack shop known for their samosas.

Skopec's Bake Shop (10115-104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am-5 pm Mon.-Fri.

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough).

BISTROS

Bistro Praha (10168-100 Ave., 424-4218) The first European Cafe since 1977 and still the only one. \$\$

Bridges (9028-Jasper Ave., 425-0173) Be scene! Before the theatre, after the game or for an evening of entertainment in itself \$\$\$

Cafe Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years.

Cafe De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. \$\$

Carole's Cafe & Catering (10145-104 St., 25-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. \$-\$\$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. "It's all in the name".

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kawi mussels to blackened cat fish or mini rack of lamb. \$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$\$

Manor Cafe (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the

world. \$\$

Matess Urban Bistro (8223-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagiro on tap. \$\$

Russian Tea Room (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$\$

Sweetwater Cafe (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. \$\$\$

CAFÉS

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, ■■■ fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Cafe on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Breadstick Cafe (10159-Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$ -

Cafe La Gare (8104-103 St., 433-5138; 10308A-81 Ave., 439-2969) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. \$

Cafe Amande (8523-91 St., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes a la mandarine. Live music Fri & Sat \$

Cappuccino Affair (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveable groupings. Light breakfast, lunch or nighttime snack. \$

The Commissary (11750-Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. \$

Jazzberry's Too Cafe (10116-124 St., 488-1553) Good home style cooking in a relaxed environment. Smokers always welcome. \$

Juliano's Restaurant & Cappuccino Bar (11121-Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$

Katmandu Coffee Cafe (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert.

La Piazza (104588-82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna. \$

Makapakake (13042-50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch & dinner buffet and a delightful A La Carte menu. \$-\$\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great lattes & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Steeps (12411-Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. \$

Sugar Bowl (10292-88 Ave., 433-8369) The eclectic & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment. \$

Suterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. \$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Bones (10220-103 St., 421-4747) Known as the place for ribs-on the Boardwalk. \$\$\$

David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. \$\$\$

Devlin's (10507 - 82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also 1/2 price Happy Hour on drinks & food daily. \$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection ■■■ all your favourites. \$-\$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. \$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. \$-\$\$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health conscious-Known for their tasty hummus and veggie burgers. \$\$\$

Insomnia Pub (5552-Calgary Trail South, 414-1743) Cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Keegan's (8709-109 St., 439-8934) At any hour, the last word in Huevos Rancheros. \$

Larry's Cafe (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business & social lunches or dinners. \$

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. \$\$\$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$\$\$

Phatz Restaurant (10331-82 Ave., 413-0930) An eclectic assortment of appetizers, entrees and pastas, and delectable desserts. \$

The Raven (10338-81 Ave., 431-1193) Eclectic selection of "wood fired food" with Old Strathcona's best steaks and oven roasted chicken. \$

Rosie's Bar and Grill (10604-101 St., 432-3499) Nothing fancy, but sensible home cooking without the frills. \$

The Sidetrack Cafe (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as Happy Hour from 4-8 pm. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Breakfast & lunch \$, dinner \$-\$\$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stir-fries, pasta and more. \$\$\$

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

The Village Café (11223 Jasper Ave., 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries.

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

Zac's Place Cafe and Pub (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$\$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$\$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$\$\$

Miami Pizza (8424-109 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years.

Unbelievable daily specials to complement our full menu! \$-\$\$

Pharos Pizzeria (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Poppey, it's our specialty. We also offer small dishes for individuals. \$

PUBS

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre-3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British & Canadian beer and single-malt scotch. \$

Gallery Bar (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. 80's/80's music at its very best Thur-Sat evenings. \$\$\$

Martin's Bar & Grill (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt scotch collection, evening steak & sandwich specials and selection of craft beers all in an environment conducive ■■■ relaxation! \$-\$\$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4651) Great food-large servings and value for your money. \$

Pub Paradise Sports Bar (4225-118 Ave., 471-3526) Edmonton's only caribbean ■■■ continental sports bar featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun-Mon: VFW Wrestling Nite, Wed: karaoke, Fri: Caribbean Night, Sat: Party Nite. \$

The Sherlock Holmes Pubs (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your taste buds! Try a vegetarian quessadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate halibut & chips! Daily specials also offered. \$-\$\$

SPANISH

La Tapa-Restaurant & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain.

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy & flavourful. Good enough for the Rolling Stones. \$\$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.

VIETNAMESE

Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

Small plates, large plates...

A dish for every taste and every appetite...

The Manor Café—consistently rated as one of Edmonton's best eating establishments.



Manor Café

10109-125 St.
482-7577

FREE CUSTOMER PARKING

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*Specializing in French patisserie,
Quiche & Viennoiserie.*

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EVENTS Weekly

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November 7

LIVE
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FM88

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3 pm Friday.

Craft shows

JUBILEE AUDITORIUM 11455-87 Ave. SUN 24 (10 am-5 pm): Christmas in October: Profits go back into the community through the Junior League of Edmonton's Children at Risk programs. TIX: \$3 @ door. Kids under 12 free.

Displays/Museums

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese garden, nature trail, 80 acres of connected gardens.

FORT EDMONTON PARK 496-8787. Costumed interpreters, steam train rides, streetcar rides, 1920s miniature golf, antique vehicles, 1846 fur trading fort, period shopping. FRI 22-SAT 23 (6-11 pm): Spooktacular: for the family-extravaganza of Halloween fun. Adv. TIX: \$10 adult, \$6 kids @ TicketMaster. SUN 24 (1-4 pm): Witches' Brooms and Yellow Moons: Family celebration of Halloween (younger kids). TIX: \$6/person.

INREACH RENDEZ-VOUS 1999 Canada Place, 9700 Jasper Ave., 495-4164. Small businesses trade show. Oct. 25-29.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Waterdale Hill, 496-2966. TIMBER TO TOWNSHIP: the family history of the lumber industry at the turn of the century.

MUSEE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 495-1528. "In Sickness and In Health: The Dramatic History of Medical Care in St. Albert. On display until Dec. 27.

MUTTART CONSERVATORY 9626-96A St., 496-8755. "RAINBOW WISHES: Colour pours down from the sky, mirrored in the vibrant rainbow shades of flowering Kalanchoe. Featuring a mobile of a thousand origami cranes on loan from The Works by James Frost, Stelan Steele and Curtis West. Until Nov. 21, SAT 30: Harvest Festival: family fun, carve a pumpkin or watch a master carver at work.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131.

www.pma.edmonton.ab.ca. *1st SUN of ea month, 1-4 pm: Aboriginal Performers. Upper lounge or learning circle. *3rd SUN of ea month, 1-4 pm: Aboriginal Artisans: Learning circle. Synchrode Gallery. *Every SAT, 3 pm, Aboriginal Videos, Learning Circle. Synchrode Gallery. *CANADIAN ABORIGINAL PEOPLES GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. *AN ASTONISHING CAVELCAVE: Paintings by Robert Magee commemorating the 125th anniversary of the NW mounted police's march from Dufferin, Manitoba to Fort Whoop-up. Until Nov. 28. *BUG ROOM: Permanent live invertebrate display. *RISE OF THE BLACK DRAGON: Through artifacts and video footage of recent arch. investigations, the history of northeastern China traces its people over 6,000 years. Featuring artifacts from Helongjiang Province, China which have never been viewed outside Asia. Until Jan. 9, 2000. *Open 9 am-5 pm daily. TIX: Special prices during this exhibition: \$8.50 adult, \$5.50 senior, \$5 youth (7-17); kids 6 and under free, \$20 family.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30 am-6 pm. FRI 29: Boo at the Zoo: A haunted scavenger hunt, guided spook walk, ghostly animal tales, roaming haunted characters, animal encounters and more.

Kids stuff

CALDER LIBRARY 12522-132 Ave., 496-7090. SAT 30 (2 pm): Spooky Stories in the Dark (age 5 yrs+).

CAPILANO LIBRARY Capilano Mall, 98 Ave. 50 St., 496-1802. SAT 30 (2 pm): Ghosts, Goblins and Ghouls - A Halloween Puppet Show, all ages, pre-register. FRI 29 (2 pm): Ghosts in Alberta-Barbara Smith (Grades 5-6) pre-register.

CASTLE DOWNS LIBRARY 9 Lake Avenue Mall, 13333 Castledowns Rd., 496-1804. SAT 30 (2 pm): Halloween Puppet Show.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. *CHILDREN'S GALLERY: SIGNED AND SEALED. Tim Falkmann. Until Jan. 2000. *Every SUN (1-4 pm): Something on Sundays. SUN 31 (1-4 pm): Millennial Hoopla. Playing with plastic. Create a self contained world in a plastic box using toy fragments and other found objects.

all nostalgic over how all those bank vaults or townships industrial warehouses of their youth have started disappearing.

The Musée Heritage Museum in St. Albert encourages the public to pay tribute to the majesty of our province's grain elevators with a photo contest. They are interested in any and all photos that contain "subjects directly related to grain elevators of Northern and Central Alberta, both past and present." The winning photos will become part of the permanent display housed in the grain elevators on St. Albert's Meadowview Drive, and will also become part of the Museum's archival collection. Get your photos (no larger than 8 x 10") to the museum at 5 St. Anne Street, St. Albert, T8N 3Z9 no later than 5 p.m. on November 1 if you hope to seize this chance at immortality.

How the other halves live

Two interesting literary readings take place this week: on Thursday, October 21, the Downtown Farmer's Market plays host to the 4th Inner City Poetry Night. These events have become an unexpectedly powerful outlet for Edmonton poets living in poverty to express their frustrations and joys before a wider public; the event begins at 6:30 p.m.

And the following night, on Friday, October 22 at 7:30 p.m., Orlando Books (10123-82 Ave) hosts the launch of 4 Corners: A Feminist Review. The publication is aimed at presenting feminist issues (the press release makes a point of avoiding the term "women's issues") in an accessible way. If you're interested in the project, which sounds sort of like the anti-Fight Club, you're encouraged to call Christie Schultz at 430-8480.

To get your event listed on our weekly Bulletin Board, fax your info to 426-2889 or e-mail it to bulletinboard@vue.ab.ca.

EDMONTON MUSICAL THEATRE Wilbeck Building, Lower Floor, 10835-124 St., 455-3353. Adult & Junior (8-14 yrs): musical Theatre classes fall & winter.

FESTIVAL PLACE Sherwood Park, SAT 30 (6 pm): Halloween Festival Place: ghouls and goblins from 4 and up.

HARCOURT HOUSE 10215-112 St., 426-4180. Kids classes: for the fall classes call for info.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. SAT 30: The Write Side of Saturday Morning (ages 9-12). SAT 30 (2 pm): Ghoulish Goblins and Halloween Happenings, all ages, pre-register.

HORIZON STAGE 1001 Calahou Rd., 1001 Calahou Rd., 962-8995. SUN 24 (2 pm): Alchemilla Puppetworks. TIX: \$10 adult, \$7 student/senior, \$6 family pack.

IDYLLWYDE LIBRARY 8310-88 Ave., 496-1808. THU 28 (2 pm): Ghost Stories. Canada Council Author visit-Barbara Smith, age 10+. SAT 30 (2 pm): Goblins and Goby Goo: Halloween Howler, age 5+, pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. SAT 30 (2 pm): Halloween Hoopla, 3-6 yrs.

LESSARD LIBRARY 6104-172 Street, 496-1871. SAT 23 (2 pm): 3 yrs +, Silly Saturdays: puppet show, Readers' Theatre or craft.

LONDONDERRY LIBRARY 110 Londonderry Mall, 137 Ave., 66 St., 496-1814. SAT 23 (10:30 am): 3 yrs+, Puppets! Puppets! Puppets! SAT 30 (10:30 am): Edmonton Stamp Club: Seek & You May Find.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818. Every TUE (10:15-10:45 am) & WED 21: 2-45 pm: Pre-School Storytime, 3-5 yrs. Oct. 26-27-Dec. 1/2. *Every SAT (10:15-10:45 am) Pre-School Storytime for First Timers, 3-5 yrs. SAT 30 (2-4:45 pm): Halloween Extravaganza (5 yrs+).

PENNY MCKEE LIBRARY 3210-118 Ave., 496-7839. *Every TUE (10:15-10:45 am): Time for stories, Oct. 26-Nov. 30 (age 2 yrs). *Every WED (10:15-10:45 am): Pre-School Storytime, Oct. 27-Dec. 1, (age 3-5 yrs). SAT 30 (2 pm): Halloween Hysterics, age 6-12 yrs.

PROFILES GALLERY 1110 Grandin Park Plaza, 22 Sir Winston Churchill Sq., St. Albert, 460-3310. *Every SAT (1-4 pm): drop-in and explore themes relating to monthly exhibits. SAT 30: Funky Fabric Loo Bags: create a funky bag to hold all your goodies.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 496-2955, 422-2697. Costumed interpreters recreate daily household activities. SAT 30-SUN 31: Halloween dinner and horror movie. SUN 31 (12-4 pm): Dr. Howly's Halloween Hospital. TIX: \$2 adults, \$1.50 student/senior, \$5 family, kids 6 and under free.

SECOND STORY Mill Woods Town Centre, 2331-66 St., 413-6971. *Story Time: FRI 22 (10:30 am): Tammy Mirreli reading. SAT 23 (11 am): Jay Smith reading. (1:30 pm): Gabrielle Krugger reading. TUE 26 (10:30 am): Jeanne Alexander reading. Family Crafts: SAT 23 (11:30 am): Make a Halloween spook. *2:30 pm): Youth Writing Club. All activities are free.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. SAT 30 (2 pm): BOO! It's Halloween.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange building (1912).

UKRAINIAN CENTRE 11018-97 St., 424-2037. SAT 30: Halloween Family Night: Haunted house, D.J., Pie-Walk and more-all ages.

VALLEY ZOO 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

WOODCROFT LIBRARY 496-1830. SAT 23 (2:30 pm): Puppet Rumpus.

YMCA Castle Downs, 11510-153 Ave., FRI 29 (7:10-30 pm): YMCA Teen Night Special: High School 3 on 3 Basketball Tournament. Jr. High Halloween Dance. Movies, Halloween Activities. YMCA members free, \$3 non-member. SUN 31 (5-6 pm): Halloween Howl: games, candies, haunted house (1-4 pm). \$3 YMCA Kid members, \$4 kids non-member, parents a bag of candy.

Lectures/Meetings

ALBERTA ENTREPRENEURS ASSOCIATION 414-1253. FRI 29 (evening): Anniversary Card: Three Blondes and a Brownie-speakers; silent auction, dinner dance. TIX: \$50 ea.

CITY HALL *Heritage Room, 496-8267, 447-1845. Video talks by Lama Ole Nydahl: TUE 26 (7:30 pm): Death. \$3. *YMCA Kid Rebirth/Meditation: FRI 29: Nature of the Teacher Student Relationship/Personal Relationships. *City Room, 988-4830. WED 27 (7:30 pm): Edmonton Association for 21st Century Preparedness, with emergency planning expert Ron Kuban.

CENTRE COLLEGE FOR WHOLISTIC STUDIES Ascendant Books, 452-5372. THU 21-FRI 22 (2-5 pm): James Minckler-Emery Balancing-Free information round table sessions and book signing 5-8 pm.

FAVA 2nd Fl., 972-1022 St., 429-1671. *last FRI of every month, 7 pm, feature the presentation of finished and in-

progress works of our members followed by an intimate forum for discussion of the finer points of working in the media arts. *Third FRI of every month, 7 pm. Have work to show? We've got the facilities, let's share.

GRANT MACLEAN COMMUNITY COLLEGE Jasper Place Campus, 10045-156 St., Rm 203, 497-4428. THU 21 (1 pm): Ian Carr-Harris- visiting art lecture series, free to general public.

LA CITE FRACAPHONE New Rm 304, 8527 rue Marie-Anne Gaboury 91 St., 469-0399. THU 21 (7:30 pm): Introductory talk to the film: Le Ceremonie. \$3. FRI 22 (7:30 pm): Showing of video: Le Ceremonie, Claude Chabrol's socio-psychological drama. Free.

MAY DAY SOCIETY 205, 10130-103 St. Coopers Library Building, 3rd Fl. Rm. THU 28 (7 pm): May Day Committee Meeting for formation of a non-profit society to promote May Day events in Edmonton. Planning for May Week 2000.

MULTIPLE SCLEROSIS SOCIETY Victory Centre, 11203-70 St., 452-6261. *Second and last THU of every month a support group for spouses and partners of people who live with Multiple Sclerosis.

NATIVE FRIENDSHIP CENTRE 11205-101 St., 425-8621. FRI 22 (2 pm): Association for Youth in Care-Edmonton: first annual open house/annual general meeting.

PUBLIC MEETING Winterburn Elementary School Gym, 9527-215 St., 496-6211. WED 27 (7 pm): Lewis Farms Area Structure Plan. *Kilkenny Community Hall, 14910-72 St., 496-6122. THU 27 (7 pm): May/June Neighbourhood Structure Plan.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. *Every 3rd TUE & THU, 7-8 pm; Every 3rd WED & FRI, 2-3 pm. 496-1822. (Until Oct. 22): Take the Terror Out of Our Technology.

TOASTMASTERS MEETING Westridge, Will Wolf Community Club Community, 472-4911. *Every TUE (7:15-9:15 pm): Communication, personal growth and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two-hour weekly meetings. No charge for guests. *Metronet Tower, 7th Fl., 444-4389 (evenings). *Every TUES (noon): conquer your fear of public speaking.

TRUC LAM BUDDHIST MONASTERY 11328-97 St., 495-FRI, 6:30-7:30 pm. Learn Buddhist meditation and relaxation techniques. Free, non-denominational classes taught in English.

U OF A International Centre Room Below HUB Mall, 453-5310. *The Silent Word and Crisis Facing Iraq: a talk and slide presentation: Irene MacInnes and Linda Morgan, followed by question period.

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings: *Every WED, 7:30-8:30 pm. How to make money on the Internet.

WINSPEAR CENTRE 429-1992, ext. 238. Tours of the concert hall, theatre, the architecture, acoustics and backstage facilities.

Literary

CANADIAN AUTHORS ASSOCIATION Education South Building, U of A, 459-8322. FRI 29 (8 pm): Writer, Sally it will talk about short story writing. \$5 fee for non-members.

IDYLLWYDE LIBRARY 496-1808. THU 21 (7:30-8:30 pm): Stroll of Poets-poetry for a windy night. THU 21 (10 am-noon): Talking Book Club. \$2 for refreshments.

LA PIAZZA 10458 Whyte Ave., 433-3512. *Every TUES, Open Mike with new host Shane. Poetry, prose, music, comedy...

ORLANDO BOOKS 10123-82 Ave., 432-7633. Last THU of ea month. Women in the Arts Poetry Series. THU 21 (7:30 pm): Poetry book and CD launch: Douglas Harbour-reading from *Carnival* (sound poetry), Susan Holbrook-reading from *Misled*. FRI 22 (7:30 pm): 4 Corners Literary Society launches their second annual review: a collection of poetry, stories, essays, art and photography celebrating the lives and experiences of women from a variety of backgrounds. FRI 29 (7:30 pm): George Elliott Clarke reading including Beatrice Chaney and Whylah Falls.

PENNY MCKEE LIBRARY SAT 23 (2 pm): Everything You Wanted to Know about your Family, but were Afraid to ask.

SONGS OF THE STREET Farmer's Market Downtown Edmonton, 428-4001. THU 21 (6-30 pm): Poetry from the streets of Edmonton's inner city and a display of paintings and drawings of the Songs of the Street Art Walk. Performance by the Victoria School of Performance and Visual Arts. Wendy McNeil-opening.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. THU 21 (7:30 pm): Southgate Library Book Discussion Group.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. *Edmonton Chapter of JASNA: Meet on the last SAT of ea month.

THE WHITE GROUP Block 1912, Old

EVENTS Weekly

Continued from previous page.

Strathcona, 104 St. 82 Ave., 413-0951.
Meeting every second THU.

Live comedy

CRISTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. • Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions. • Every WED (8 pm): Laugh City.

FARCOS 10307-82 Ave., 433-4526. • Every SUN: Live Yuk Yuk's comedy night.

HORIZON STAGE 1001 Calahoo Rd., 962-8995. FRI 22 (7:30 pm): Sheri Somerville-singer & Zandra Bell-comedienne. TIX: \$17.50 adults, \$15 student/seniors.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. • Every WED: Classic Comedy with the Atomic Improv Co.

SIDETRACK CAFE 10333-112 Street, 421-1326. • Every SUN: Variety Night hosted by the Atomic Improv Co. THU 21 (9 pm): Just For Laughs Homegrown Comic Competition hosted by Harland Williams featuring: Welby Santos, Vince Fleuk, Tyler Hawkins, Marty McLean, Howie Miller, Barb North, Nathan Gross, Rob Pue and more. TIX: \$10.

Special events

ALBERTA ENTREPRENEURS ASSOCIA-

TION Chateau Edmonton, 7230 Argyle Rd., 414-1253. FRI 29: 15th anniversary Gala. TIX: \$50.

CANADIAN INSTITUTE OF RETAILING AND SERVICES STUDIES Citadel Theatre, 492-6797. THU 28: Award Ceremony

TASTE OF ST. ALBERT FESTIVAL Grandin Office Plaza, 22 Sir Winston Churchill Ave., St. Albert. FRI 22-SAT 23: Various activities and entertainment. Free admission.

WORKSHOP WEST THEATRE Edmonton Art Gallery, 477-5955. SAT 23 (8 pm): An Evening in 3 Acts. Art meets Wine & Culinary-fundraiser. TIX: \$20 adv. \$25 @ door.

Sports

FOOTBALL Edmonton Eskimos SAT 30 (1 pm): Edmonton Eskimos vs Saskatchewan.

HORSE RACING Northlands, 471-7379. • Daily: Northlands Simcast Racing. • Live harness racing Wed-Sat, 6 pm.

MARTIAL ARTS Butterside, U of A. SAT 30 (9 am): Young Dragon Kung Fu present the 1st Annual International Martial Arts Championship.

U OF A • Bears Basketball: THU 21-SAT 23: Edmonton Journal Invt. FRI 29-SAT 30 (8:15): Bears vs Winnipeg. • Pandas Basketball: THU 21-SAT 23: Edmonton Journal Invt. FRI 29-SAT 30 (6:30 pm): Pandas vs Winnipeg. • Bears Hockey: FRI 29 (7:30 pm): Bears vs Calgary. • Pandas Ice Hockey: SAT 30 (6 pm): Pandas vs Calgary. • Bears Football: SAT 23 (1:30 pm): Bears vs UBC. • Bears Soccer: FRI 22 (4 pm) Bears vs Calgary. SUN 24 (2 pm): Bears vs

Edmonton poet and novelist **Lyle Weis** (who reads from his work at Laurier Heigher School at 8:45 a.m. on Oct. 27) is only one of two dozen authors taking part in the Young Alberta Book Society's annual Chrysalis festival, which hopes to instill some of that good ol' "joy of reading" in the hearts of children anywhere. Will it work? Well, consider this grabber of a quote from the cover of Weis's thriller *Burn II*: "His cock burst into flames. He jumped to his feet and screamed, 'I'm burning!'" Beat that, William Gibson!



Lethbridge. • Pandas Soccer: FRI 22 (2 pm): Pandas vs Calgary. SUN 24 (12 pm): Pandas vs Lethbridge.

URBAN LOUNGE 8111-105 St., 439-3388. TUE 26: The Little Cabaret That Could. Open Stage event.

Variety

SILVER SLIPPER 988-4144. SAT 30 (8 pm): Club Du Soleil Halloween Dance.

TWILIGHT TIME REVUE Prince of Wales Armouries, 10440-108 Ave., 473-4044. SAT 23 (8 pm): A senior's Variety Show: Musical theatre, songs, dances, comedy, presented by the Twilight Time Revue. TIX: \$8.

Workshops

CALDER LIBRARY 12522-132 Avenue, 496-7900. TUE 26 (7 pm): Introduction to scrapbooking. Pre-register.

DEVONIAN BOTANIC GARDEN 987-2064. TUE 26 (6:30-10 pm): Starting with Herbs. THU 28 & 4 (7-10 pm): Dried Flower Arranging - Intermediate.

FRI 29 (7-10 pm & SAT 30 (9-5): Introducing Willow Furniture (Willow Coffee Table). SAT 30 (10-4): Wheat Weaving.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. Adults: Only! Drop-in art for the absolutely terrified (or the tiny bit timid).

EDMONTON CHAMBER MUSIC SOCIETY St. Andrews United Church, 9915-148 St., 439-5104. THU 21 (6:30 reg): Recorder workshop with Marion Verbruggen. TIX: \$15.

HARCOURT HOUSE 10215-112 St., 426-4180. Adult classes and workshops this fall.

LA CITE FRANCOPHONE Rm 48, 8527 rue Marie-Anne Gaboury (91 St.), 469-0399. • Every THU, 7-9 pm: Drop-in French conversation, free for students and members, yearly membership: \$35; \$25 students/seniors; \$45 family.

LATIN PERCUSSION & HAND DRUMMING Riverdale Community Hall, 9231-100 Ave., 474-6058. Five WED (until Nov. 10) 7-9 pm, beginners. 5 SAT (Oct. 30-Nov 27) 11 am/1 pm level II.

THE MARKETPLACE ART SCHOOL Westmont Shopping Centre. Individual and group classes in acrylic, oil, pastels, and wood carving. Drop by for information.

PSYCHO-SPIRITUAL CONNECTION 9320-49 St., 922-4267. FRI 22-SAT 23: Genuine Wholeness: Embracing Your Essence: with psychologists Jim Henry and Joanna Shandro.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Adult and kid art classes with professional instruction. small class sizes, lessons in the gallery.

Classifieds

Deadline for classified advertising is 3:00 p.m. Monday before publication

FREE • FREE • FREE • FREE

ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE providing the ad is non-profit. Ads of more than 20 words subject to regular price or credit editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for two weeks, if you require an ad to be renewed or cancelled please phone or fax the Classifieds department. Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307-10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

artists to artists

Drama Prize 2000 call for submissions: Six teams across Canada will receive up to \$30,000 in training exp. \$6000 cash & \$6,000 in services to make a short film. Deadline Nov. 19, www.nsi-canada.ca/dramaprize.

2000 Local Heroes Festival Call for Canadian Short Films: Compete for our NEW \$1000 Audience Choice Award. Submission forms at www.nsi-canada.ca/localheroes

Call for Submissions: Ready to make your first feature? Features Film - feature film training & development. Deadline Oct. 26, 1999. www.nsi-canada.ca/features1999

Interested in Photography? Images Alberta Camera Club Meetings 8-10 pm, 2nd & 4th THU ea month. Info: Ph Sheila 469-9776/Muffy 452-6224.

CALL FOR ART, 3rd annual Art for the Unknown exhibit for low income artists, including film, video, performance art, etc. Deadline Nov. 30, for more info call Ph @ 414-0702.

AUDITIONS - Kompany Dance scene performers (actors, dancers) for exciting, original multi-media production. Ph 944-9115 to book audition.

Call for submissions: Sculpture & painting show in Drayton Valley. Deadline Nov. 1, submission fee \$10. Submit 3 pieces. Ph 542-9201 for info.

Writing Group! Looking for young people with something to say and an interesting way of saying it. Ideas! e-mail ambrow@npgu.srv.valleer.ca.

Experienced DJ required for hard-working rock/rap band. •Defeat. Vocals an asset, not nec. •Not committed, turn-oriented attitude. Ph Sid 944-4660.

2000 And One-Act FESTIVAL: seek non-profit theatre groups interested in mounting one-act plays for competition in Feb. 2000. e-mail Ph Eric @ 433-6645, leave message. Deadline Oct. 29.

Sharon Mac, she's Steve. No chance to ph you before your move. Your number changed. Ph me please. 450-5625.

Percussion and Hand Drumming Level II Oct. 30 Saturdays, 11am-1 pm. 474-7068.

Harcourt House: Ongoing submissions accepted for the Front Room from members and local artists. For info Ph: 426-4180.

Attn. Edmonton & Area Drummers! Stephen Hoy will be writing & contributing articles to *Drums Etc.* •Elm, Central & N. AB Based drummers. Would you like the rest of Canada drumming community to know who you are, What you're doing, Who you're gigging with, Who you're recording with... Ph. Stephen Hoy 413-1929.

artists to artists

Urban Panic: Call for submissions: Artists are invited to submit individual or group proposals in any media for Aggregate's MailApr. 2000 exhibition. Deadline: FRI, Oct. 29 9 am. Ph: Todd Jones at 482-7584 or aggregate@yahoo.com.

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Guitarist from BC looking for working band. covers, originals, most styles. Have guitar/bass gear. can play back. info@bush.com. Ph (604) 998-3619.

Mr Gtr. bass, keys wanted for female pop rock. Infil, Sheryl Crow, Garbage. Leave Message 903-4111.

Wanted: Multi-genre, multidimensional female singer performance artist with charisma, brains, honed skill and daring imagination for phonographic sensuous groove tracks. 984-7656.

Country-rock-pop female vocalist needed for steady working, well established act. Weeks & weekends. Send tape & picture and song list to 126890-52 St Ed AB. TSA 086 780-475-9942.

Female singer required for overseas pop band. Must be experienced and available immediately. Photos, passport and tape required. Contact dkopas@hotmail.com

Bassist & 2nd guitarist wanted. Infil, Doughboys, Samart, BIL's, Juddsaker, Replacements, Sugar, Wheat Chiefs, All. Exp. an asset. 477-8080.

Beatles tribute requires a bass player/vocalist, rehearsals then full time work. If you sing and play like McCarney Ph (780) 482-7637.

Female vocalist sought. We are a top Western Canadian heavy alt. band with major label offer. You are original, folky & have something to say. Infil: Tori, Cranberries -NIN, Com. Tel 953-0045.

Wanted: Reliable drummer, 18-22 yrs into Metallica, Soundgarden etc. Original songs-needed drums. Ph Dave 432-5533.

Serious, professionally-minded guitarist required immediately for alternative to hard rock band. Ph 463-6202 or 477-9360 if interested.

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Leaders needed for After School Manual Contact Tammy @ 476-9622 (extension 228)

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studio space

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Leaders needed for Kids In The Hall •2 hr commitment/week (WED 6-8 pm) •Supervise children & lead crafts & games •Lesson Planning & Equipment Preparation required •Contact Tammy @ 476-9622 (extension 228)

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Volunteer Opportunities

Leaders needed for: Teen Night Special Supervisors •4 hr commitment/mon (last Fri of month 6:30-10:30 pm) •supervise & lead teen special events: Sport tournaments, dances, cooking, movies, theatre sports and other activities •Lesson Planning & Equipment Preparation required •Contact Tammy @ 476-9622 (extension 228)

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YMCA Edmonton



Skanky hose

Dear Sasha: I have been sleeping with my girlfriend for eight months now. The sex is great, but really messy. You see, the problem is that she squirts. I don't mean a little bit. I mean 500 mL, which she can shoot three feet out. Is this a normal occurrence or is she just lucky? —RAINMAN

Dear Rainman: People who have analyzed female ejaculation in sexual literature and workshops claim that all women can do it with the proper technique. Dr. Shannon Bell, who has done extensive research on female ejaculation, says, "It is absolutely normal that your girlfriend is ejaculating this much," says Dr. Bell, "although the amount and consistency varies during the monthly cycle and through different types of stimulation."

So where the hell does all this liquid come from? "While research has yet to determine whether female ejaculatory fluid comes from the paraurethral glands, the bladder or both, the majority of studies have demonstrated that this fluid is chemically distinct from urine," says the *Good Vibrations Guide to the G-Spot*.

Dr. Bell asserts that ejaculating is a great way to keep the vagina healthy. It lowers the vaginal temperature, which, according to her, reduces your girlfriend's risk of yeast infection. I attended one of her seminars and afterwards I whipped home to try out my own ejaculating talents. After about half an hour of zealous wanking, I just ended up pissing all over the couch, but I'm still hopeful. Meanwhile, my cat stood there the whole time, observing me sourly as if to say, "Oh sure—when you do it, it's research."

Friendly persuasion

Dear Sasha: For all of my teenage life, I've been fantasizing about this female friend of mine (even though I'm straight). She is also a straight gal and has had casual sex with many boys and even older men. We're both in our mid-20s now and I can't get this thing out of my mind. Every time I pleasure

myself, I think of touching, licking and fucking her tight body, but I can't get around to telling her. Maybe she feels the same way. How do I find out? —LONGING FOR ACTION

Dear Longing: I love you ETIS (Even-Though-I'm-Straight) girls. Kitten, if you're straight, I'm on the Estonian rhythmic gymnastics team. Look. It's easy. Ask her if she's ever thought of, you know, giggle-giggle, sleeping with a chick. Blurring out to a friend that you want to boff her is not always a good idea, but there are subtle ways of finding out if she's AC/DC. In the meantime, what's wrong with keeping it as a fantasy? Sounds like the mere idea is keeping you pretty occupied.

Hymen punishment

Dear Sasha: I have been dating someone for about six months now. She has made it very clear from the start that she is waiting until she is married to have sex. Previous to this relationship I was sexually active and I am finding it very hard to abstain. I love her and perhaps someday I will marry her. In the meantime, I cannot stop thinking about sex with her. It just seems like a natural expression of my love for her. Should I convince her of this or should I move on? —SEXLESS

Dear Sexless: Another question you may want to ask yourself is, "Do I want to marry someone who puts a double-standard premium on virginity?" This woman clearly doesn't mind that you aren't a virgin (unless you told her otherwise), so she seems to feel there's something unusually prizable about her cherry. Does that seem fair to you? She gets to marry someone who's sexually experienced. You marry someone who may or may not share your proclivities. Yikes.

I myself would never buy a pig in a poke. Even if you do manage to beg her into bed, there's no guarantee that you're going to marry her. You knew from the get-go that you weren't going to get in there without shelling out for her big day, so what the hell were you thinking? Meanwhile, there's no way I'd be willing to spend my honeymoon the same way I spent my deflowering: in excruciating pain with my Frankie Says Relax T-shirt wrenched over my head. And giving it up in exchange for a husband? What a lame trade-off! Okay maybe for a washer-dryer set or an El Camino—but a husband? What a gyp. ☹

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volunteers

ESL TUTORS NEEDED to teach English to adult immigrants, daytime, wkdays, 3 hrs/wk, small groups. Orientation provided. Ph Heather 424-3545. na002

Aggregate Society of Visual Arts Edmonton is currently seeking volunteers to assist in the production of a major visual art exhibition (Get involved today!) Info call Diane 471-5731 or e-mail @ aggregate@compuserve.ab.ca na1021

Jagged Edge Theatre needs you! Looking for a President, Secretary, Rubricist and volunteers who love theatre. Call 463-4237. na002

SATURDAY SENIORS GROUP Help immigrant seniors practice English. SAT 2-4 pm. Learn about other countries & cultures. Ph Heather 424-3545. na008

Volunteer tutors for adult literacy courses. For info call Prospects Literary Association, Lana, 421-7323. na019

Alberta Wilderness areas are being destroyed. What will you do about it. Join WC2-canvas door to door, influence people. Volunteers required to man booths/tables. Call Nick or Larry at 420-1001 Western Canada Wilderness Committee. na1021

The Arbutus Volunteer Foundation: looking for caring & committed adults to volunteer with families in need of support. Be a mentor, tutor, parent aide. 2 hrs/wk. High-need areas incl. N. Edmonton & Millwoods. Ph Karin Boyd, 427-8564. na0012

VERIFIED AUDIT CIRCULATION has released the Initial Audit Report for VUE WEEKLY

The following circulation numbers are six month averages of VUE WEEKLY's weekly circulation in the six month initial audit period.

Initial Audit Period: October 1, 1998 - March 31, 1999

Average Press Run: 23,000 Total Average Qualified Circulation: 18,073

Copies of VUE WEEKLY's Initial Audit Report can be obtained by calling our office.



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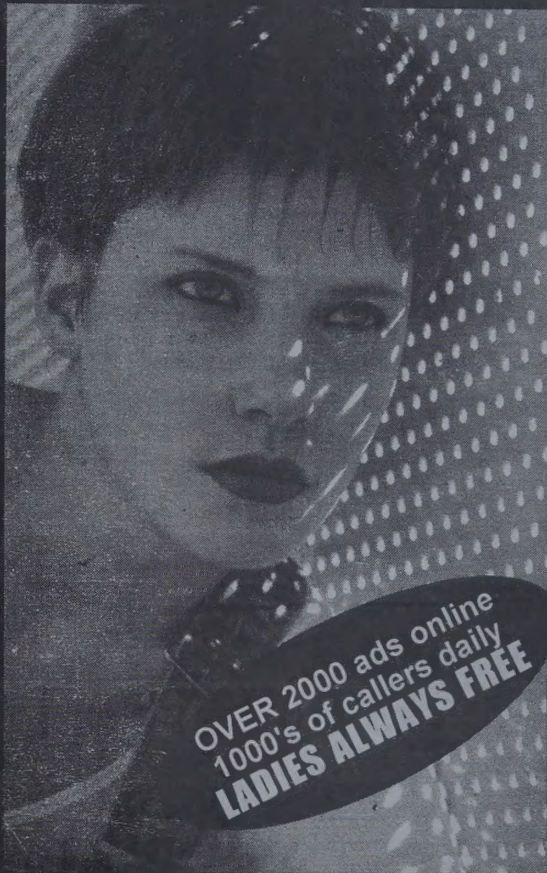
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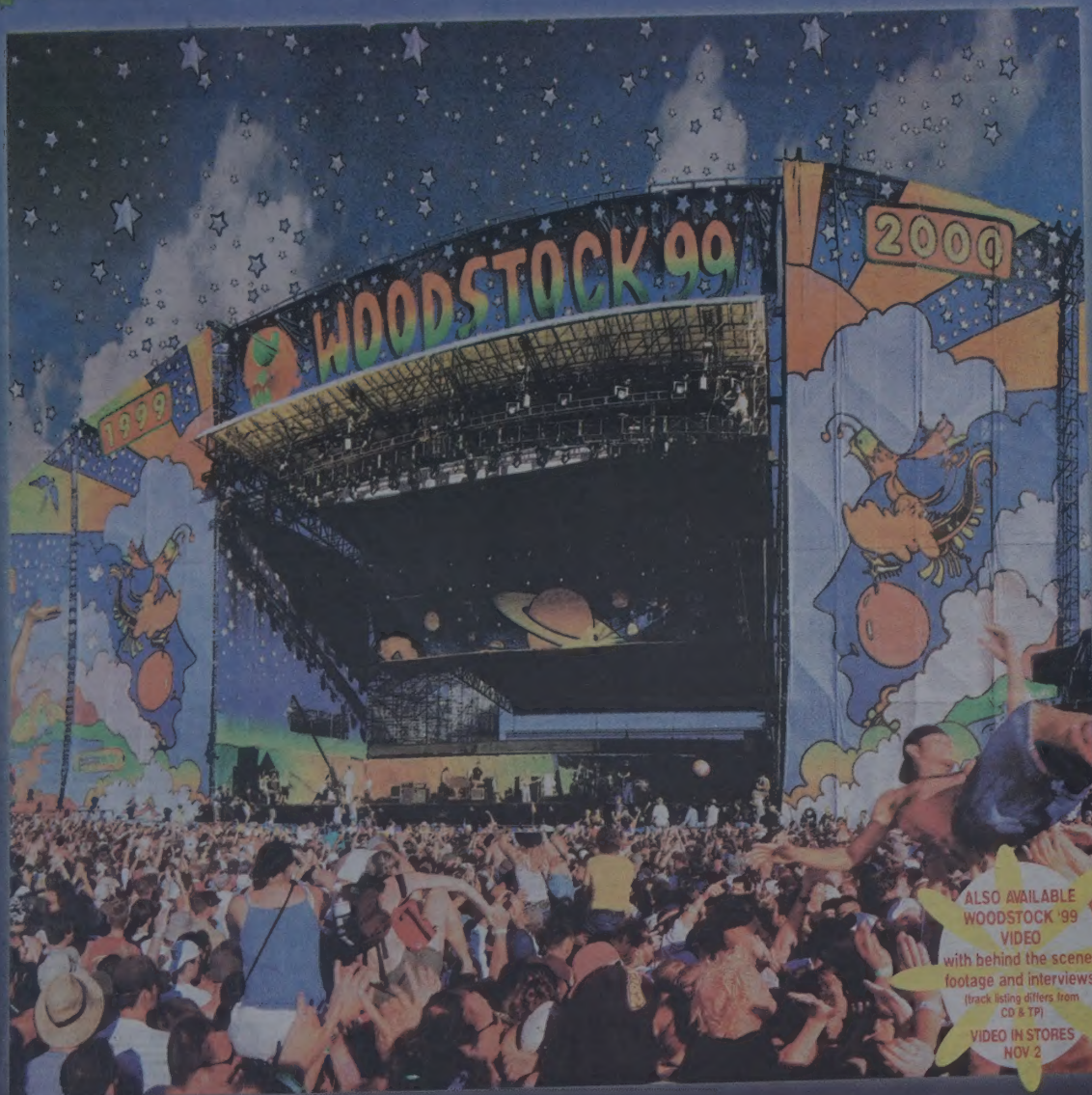
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